Tuesday 1 April 2025

Amateur Photographer

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EOS R50 V
CANON V1
Canon

Canon double bill

First look at two new cameras aimed at content creators and videographers

£4.50

Ma-Mamiya!

David Clapp rediscovers the joy of Mamiya's 645 and 6x7 medium-format cameras

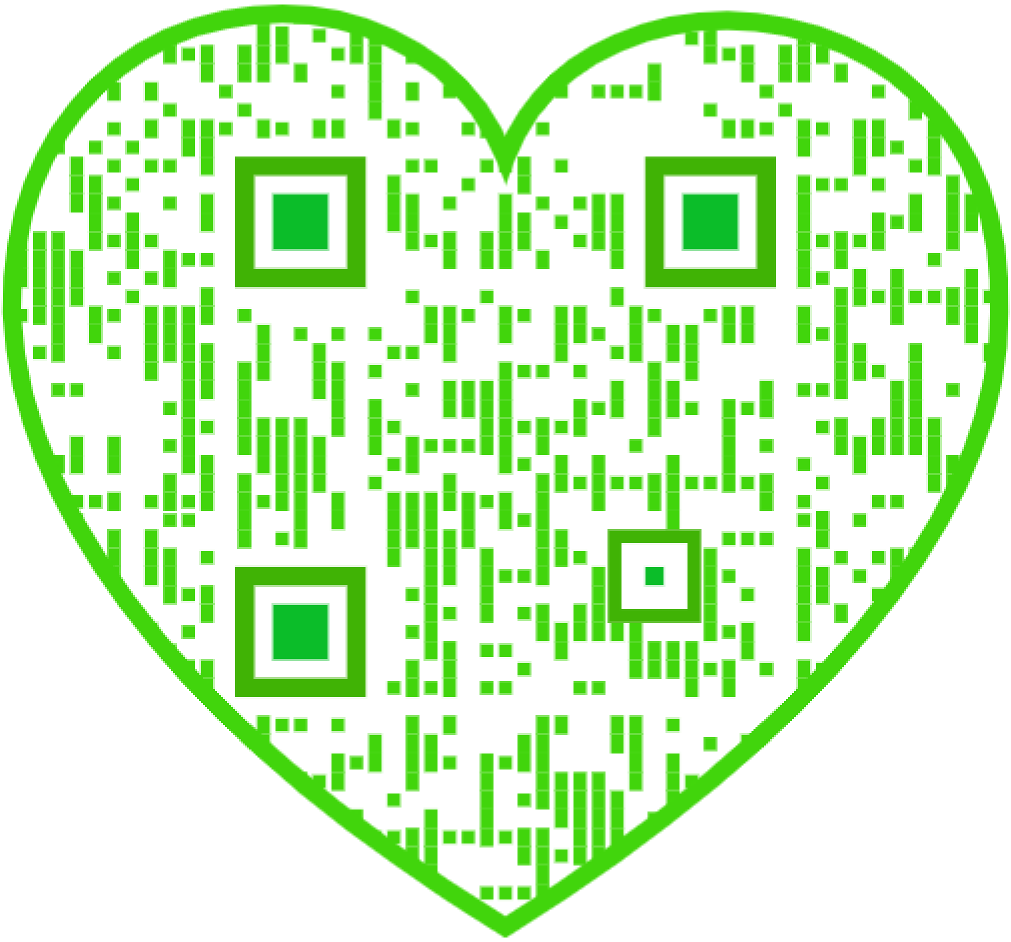
Titans on tape

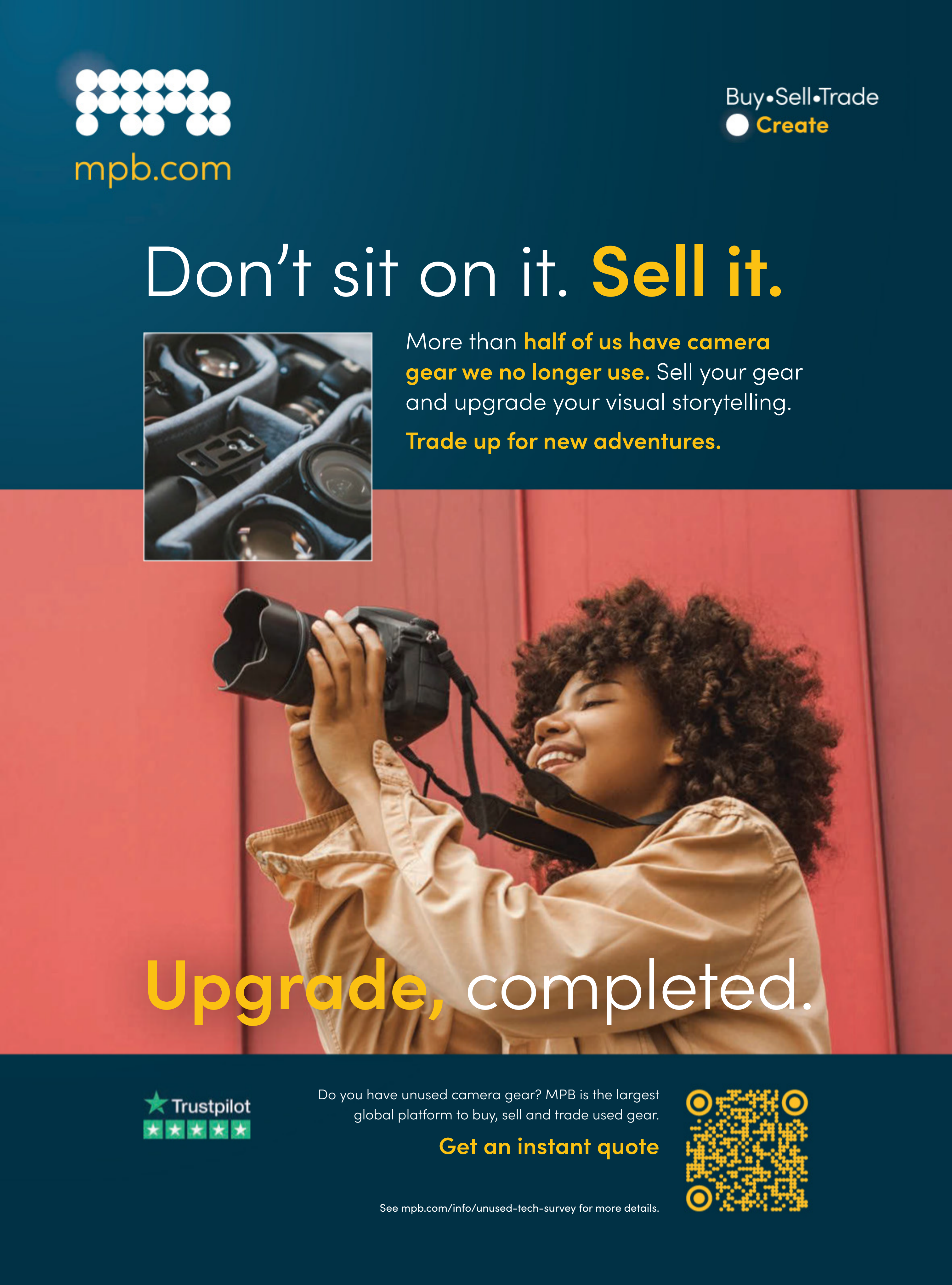
How Paul Hill interviewed 20 legends of photography

Samsung Galaxy S25 Ultra

New update of the award-winning smartphone flagship

Tested Billingham TEN-16 camera pouch • Festival of Outdoor Photography





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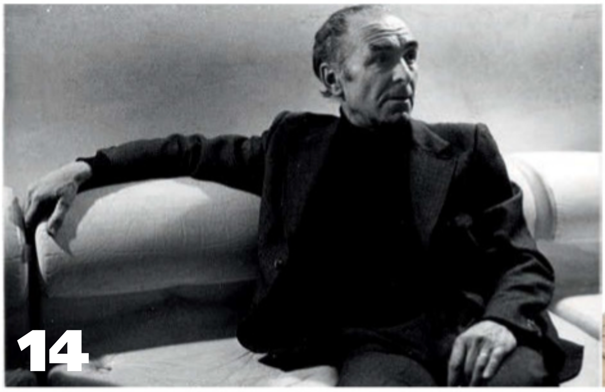

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Welcome

As a former user of both the Mamiya RB67 and 645, I enjoyed the trip down memory lane provided by David Clapp this week. The RB67 is still one of my all-time favourite cameras. Also this week Paul Hill kicks off a new series recounting the who's who of 20th-century photography legends that he has met during his academic career. Adams, Brassaï, Cartier-Bresson, Doisneau... and we're still only up to the letter D! I wonder what they would have made of the new duo of cameras from Canon, aimed at content creators? Read Andy Westlake's First Look for more details. Finally, don't miss the early bird ticket offer for our exciting Festival of Outdoor Photography in May. Turn to page 38 for details.

Nigel Atherton, Editor

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COVER PICTURE © DAVID CLAPP. INSET IMAGE OF ANSEL ADAMS © PAUL HILL

Our cover shot was taken by David Clapp on a Mamiya film camera. He tells us about rediscovering and using a Mamiya 645 and Mamiya 6x7 – see page 22

THIS WEEK'S CONTRIBUTORS

ANDY WESTLAKE
Technical Editor

Andy takes a first look at new Canon models: the high-end PowerShot V1 compact, and EOS R50 V video camera

PAUL HILL

The top photographer and tutor recalls a four-year mission in the 1970s to interview the most influential photographers

DAVID CLAPP

In part 3 of his film series, pro landscape and travel photographer David Clapp shares his medium format journey

AMY DAVIES
Features Editor

Our smartphone expert tests the Samsung Galaxy S25 Ultra – should you upgrade?

JESSICA MILLER
Dep Online Editor

Jessica shares your best shots on page 44, and curates *This Week We Asked* on page 42.

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Canon PowerShot V1

Andy Westlake takes a look at a high-end compact that has plenty to offer for both stills and video shooters

At a glance

£959.99

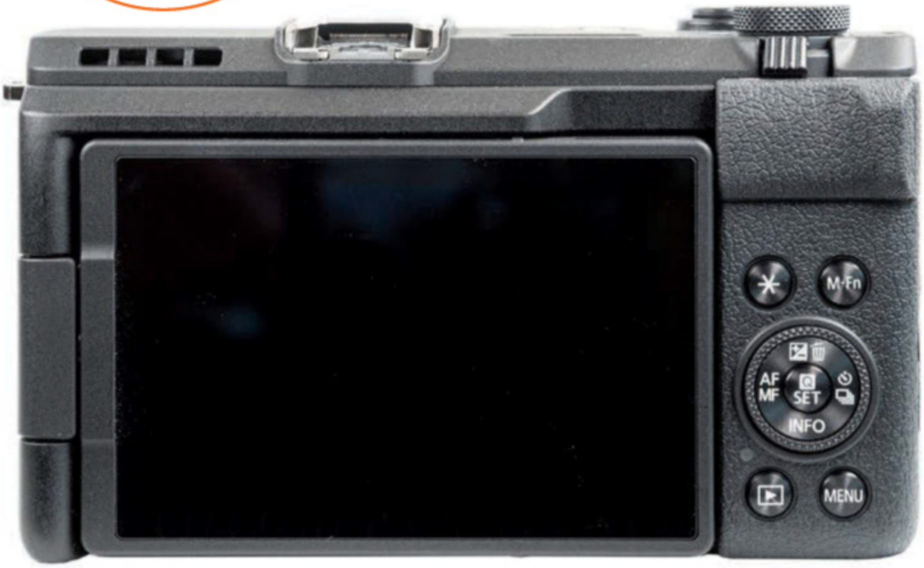
- 22.3MP 1.4in-type sensor
- 16-50mm equivalent f/2.8-4.5 lens
- Fully articulated touchscreen
- 4K 30p video (unlimited recording)

Lens
The ultra-wideangle 16-50mm equivalent zoom includes both optical stabilisation and a 3-stop neutral density filter.

Sensor
Canon has used a 22.3MP sensor measuring 18.5x12.3mm, with Dual Pixel CMOS AF II technology on board.

CANON ZOOM LEN
8.2-25.6mm F

Cooling
Thanks to a built-in fan, Canon is promising 4K 30p recording times limited only by the available power and card space.



Canon has introduced its first high-end compact camera with a fixed zoom lens in six years, the PowerShot V1. While at first glance it resembles the existing G7 X Mark III, that V in the product name means that it's very video-focused in comparison. But this certainly shouldn't put off photographers, for whom it offers a unique feature set without sacrificing enthusiast-level control.

Notably, the 16-50mm equivalent zoom is the widest we've ever seen on a compact camera. While it should be great for arm's-length vlogging, it's also an intriguing proposition for photographers shooting such things as architecture or landscapes. The lens includes both optical image stabilisation and a switchable 3-stop neutral density filter.

Canon has employed an unusual sensor, too. Measuring 18.5x12.3mm, it appears to be a cropped-down, 22.3MP version of the 32.5MP chip from the EOS R7. This means it's larger than the 1-in sensor of the G7 X Mark III, so it should give better image quality.

For composing and viewing your shots, you get a vari-angle touchscreen than can be set facing almost any angle; up, down, or forwards for selfies and vlogging. That makes it more flexible than the G7 X III's tilt-only unit. However, some will be disappointed to find that there's no electronic viewfinder on board.

Subject detection autofocus is included for people, animals and vehicles. 3.5mm stereo microphone and headphone sockets are both built-in, while Canon's Advanced Shoe on top supports digital audio input with certain accessories.

For composing your shots, there's a fully articulated screen but no electronic viewfinder

Canon
IS 3.1x IS
2.8-4.5

Windshield
A furry windshield for the built-in microphone is supplied in the box and slots onto the camera's hot shoe.

Enthusiast-friendly

Design-wise, the V1 will look instantly familiar to anyone who's used a recent Canon advanced compact camera. It boasts a good set of external controls, along with a user interface that matches EOS R mirrorless cameras. This means it provides reasonably direct access to all the key shooting settings.

You get a proper mode dial on top, with a dedicated photo/video switch behind it. A large control dial around the lens operates smoothly with no click-stops. There's also a tiny combined dial/d-pad on the back for changing settings and navigating the menus. Photographers should find this a welcome contrast to Sony's ZV-series cameras, which are set up for point-and-shoot vloggers.

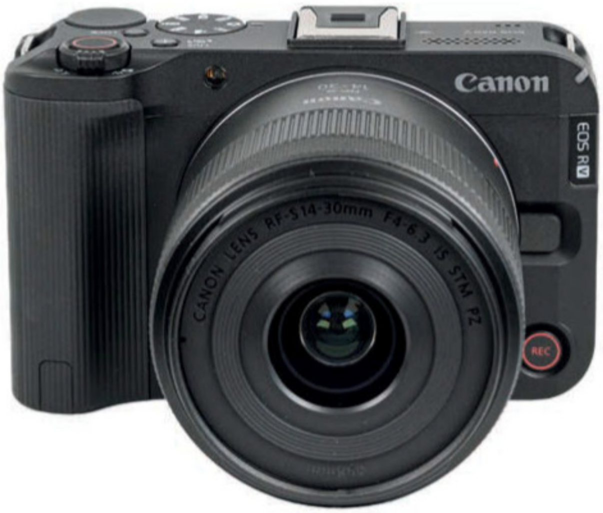
At 118.3x68x52.5mm and 426g, the V1 is noticeably chunkier than most other zoom compacts. But it will still fit in a coat pocket. It fits nicely in your hand, with a grip that feels secure regardless of whether you're pointing the camera forwards or back towards you.

First impressions

It's easy to see the PowerShot V1 as being primarily a video camera, and let's be clear, that's a significant part of its design. But from a couple of hours hands-on with it, I think Canon has done a great job of making it a camera that photographers should enjoy using, too. It marks a welcome return to form for the PowerShot line, and will surely sell very well. It's due in the shops on 10 April.

Canon EOS R50 V

A video camera that's based on the EOS R50



At a glance

£729.99 body only

£959.99 with 14-30mm powerzoom

£999.99 Creator Kit with 14-30mm, microphone and tripod grip

- 24MP APS-C sensor
- 4K 60fps video
- Vari-angle touchscreen

Both the EOS R50 V and 14-30mm lens should go on sale in late April

Canon's second new camera is a much more explicitly video-focused design. The EOS R50 V is, as its name suggests, based around the same core components as the SLR-style EOS R50. But it employs a box-shaped body with no electronic viewfinder, a control layout that prioritises movie shooting, and has plenty of advanced video features built-in, too.

Video-centric features include two record buttons, one on the top and the other on the front, with no separate shutter release. The grip is designed to make it easy to hold the camera either way around, too. You get two tripod sockets, with one on the grip for easy vertical shooting. Even the shooting mode dial flips Canon's usual approach, featuring a whole array of video positions, plus one for shooting stills.

Subject detection autofocus is on board, and the camera can record 4K video for 2 hours. You get LUT support, plus false colour, zebra and peaking displays for setting exposure and focus. The camera can live-stream via USB-C and works as a plug-and-play webcam too.

To go with the EOS R50 V, Canon has also produced a new RF-S 14-30mm F4-6.3 IS STM PZ kit zoom lens. It's compact and lightweight, at 62mm in length and 181g, while featuring an internal powerzoom design. The zoom covers a 22-48mm range, with optical stabilisation on board promising 5 stops of shake suppression. The minimum focus distance is just 15cm and the lens takes 58mm filters.

Alongside a basic kit of the EOS R50 V and 14-30mm lens, Canon is also offering a Creator Kit. This adds a stereo hot-shoe microphone and a tripod grip with a detachable Bluetooth remote control. But it costs just £40 more, which looks like great value. The 14-30mm will also be available on its own, costing £379.99.

Premium wideangle prime

Last but not least, Canon has introduced a new wideangle prime in its L-series f/1.4 hybrid family. The Canon RF 20mm F1.4 L VCM joins the firm's existing 24mm, 35mm and 50mm optics with the same external design and features. It sports both a clicked control dial at the front, and a clickless aperture ring close to the camera body. Canon is promising premium optics, with a 15-element, 11-group design, plus robust weather-sealed construction. The filter thread is 67mm and the minimum focus distance is 20cm. The lens is expected to be available from the end of April and cost £1,919.99.

The Google Pixel 9A is a tempting budget choice, in some natty colours

© GOOGLE

Big week for budget smartphone photographers

YOU DON'T need to spend a lot on smartphones to get great pictures and video, a happy fact which was underscored again this week.

Google, for example, has announced the new Pixel 9A. As an entry-level phone in the Pixel range, it updates the 8A, and actually comes in cheaper at launch (£499). Despite this, the Pixel 9A features a new main camera module, with a 48MP sensor, and brighter f/1.7 aperture, compared to the 64MP sensor on the Pixel 8A. The ultra-wide and selfie cameras are both 13MP units, with the ultra-wide now featuring auto-focus, enabling macro photography. The phone is due to arrive in April. Google's phones are known for offering impressive hybrid digital zoom, so the lack of a telephoto camera can partly be excused, as Pixel phones can offer up to 2-3x zoom that often looks as good as a real telephoto zoom.

Samsung and Oppo pitch in too

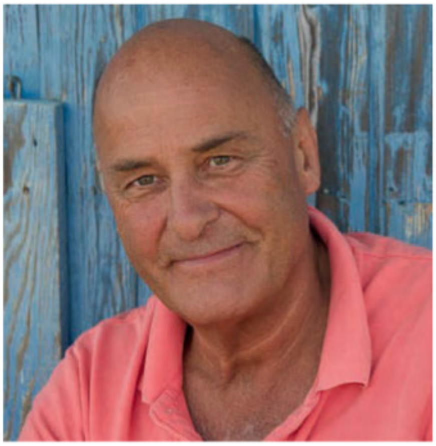
Samsung, meanwhile, has announced that its latest budget-friendly Galaxy A-series smartphones are now available in the UK. The Galaxy A56, A36 and A26 inherit AI-powered editing features only seen in the firm's higher-end phones. For example, Circle to Search lets you call up information about something you've just photographed (say, a restaurant menu). With Best Face, you can edit facial expressions in a motion photo; Object eraser makes it easier to remove distractions from shots; and you can extract colours and styles from existing photos with the custom Filter creator. There are also upgrades to design and cameras, with the new A-line getting an oval-shaped rear camera housing and 50MP main lens along with a larger, brighter display. Prices are from £299 for the A26 5G with 256GB storage.

Last but not least, Oppo has revealed that its Reno 13, Reno 13 Pro and Reno 13 F handsets are now available in the UK. Again, they feature AI tools from Oppo's higher-end phones, such as AI Livephotos for creating short videos and an underwater mode with claims that the series can be immersed up to 2m in fresh water for 30 mins. For low-light portrait photography, there is a new AI Night Photography mode. As for the main cameras, the 13 series seems to employ the same 50MP wideangle lens as its predecessor alongside an 8MP ultra-wide one at the rear.

The third lens on the 13 Pro is a 50MP telephoto, whereas on the smaller Reno 13 and Reno 13 F, it is a 2MP monochrome, and a 2MP macro one. The headliner models have a 50MP selfie camera, while the 13 F has a smaller 32MP device. They all go on sale from 13 April with prices to be confirmed.

© OPPO

Samsung and Oppo have also widened the choice for phone photographers on a budget

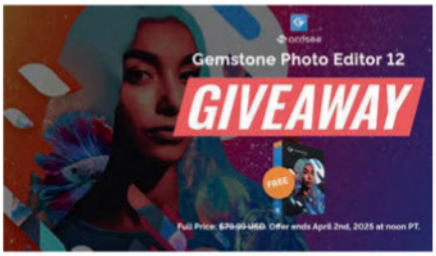


Charlie Waite confirmed for FOP

LANDSCAPE legend Charlie Waite is to speak at our inaugural Festival of Outdoor Photography, which takes place at the Royal Geographical Society in London from 30 May to 1 June. Charlie will be passing on his valuable insights into making the most of natural light and improving your composition skills, so it's a must-see for fans of the genre.

Other confirmed speakers include wildlife and bird photography experts Tesni Ward, Rachel Bigsby and Tim Flach; renowned landscape photographers Liam Man and Quintin Lake; and street specialists Nick Turpin and Damien Demolder. Plus, Chris Coe and Bella Falk on travel, Peter Dench on documentary and more.

Book your tickets at bit.ly/fopdetails



acdsee
Gemstone Photo Editor 12
GIVEAWAY
FREE
Full Price: ~~$79.99 USD~~. Offer ends April 2nd, 2025 at noon PT.

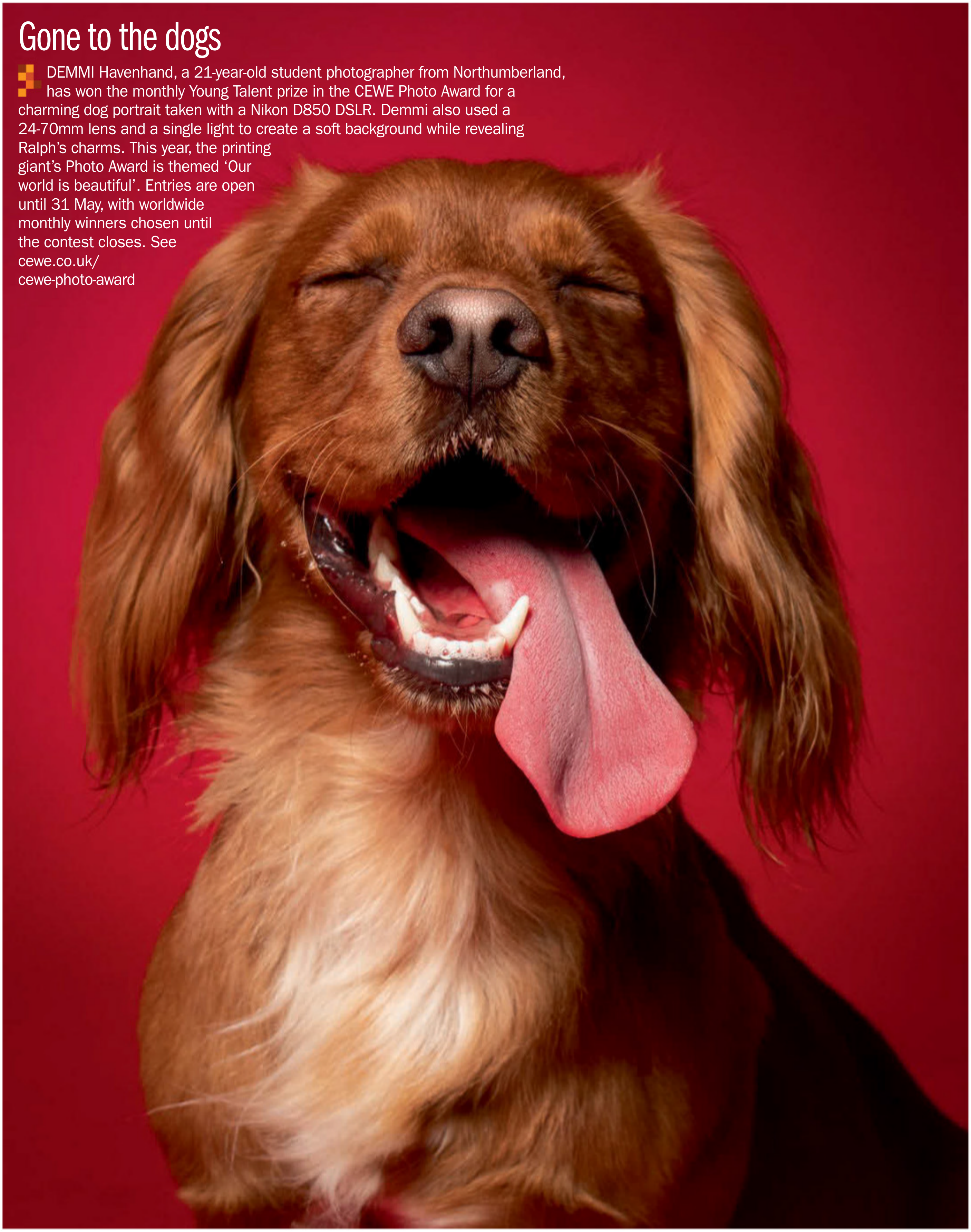
Get free photo-editing software (but hurry)

SOFTWARE firm ACDSee is giving away its Gemstone Photo Editor 12 until 2 April at noon PT (7pm UK time). Key features of the program, which previously cost $89.99, include unlimited layer editing, non-destructive raw processing, AI-powered editing tools, handy templates for popular social media platforms and more.

You can download it from acdsee.com/en/gemstone-giveaway/

Gone to the dogs

DEMMI Havenhand, a 21-year-old student photographer from Northumberland, has won the monthly Young Talent prize in the CEWE Photo Award for a charming dog portrait taken with a Nikon D850 DSLR. Demmi also used a 24-70mm lens and a single light to create a soft background while revealing Ralph's charms. This year, the printing giant's Photo Award is themed 'Our world is beautiful'. Entries are open until 31 May, with worldwide monthly winners chosen until the contest closes. See cewe.co.uk/cewe-photo-award



RADIANT RALPH © DEMMI HAVENHAND

Viewpoint
Joshua Waller

It's time we all moved on from DSLRs. They are a dead end, says our online editor and seasoned camera tester, Joshua Waller

If you are buying a new camera, then you need to face up to facts. A DSLR is a bad choice, except in certain circumstances. However, if you already have a DSLR and a range of lenses, then that's great, keep using it until it breaks.

But if you're looking to buy your first camera, and want to continue investing in new camera bodies, new camera lenses, and accessories to go with it, then unfortunately the DSLR is a dead end, and mostly a discontinued system (outside of Pentax).

Canon and Nikon are not making new DSLR camera bodies, they are not making new lenses, and third-party manufacturers like Sigma, Tamron and others are discontinuing support as well.

This is all great news for anyone looking for a bargain camera system, especially if you enjoy buying used and second-hand, and can cope with the occasional camera or lens that doesn't work perfectly.

But it's a risky move for many people, especially beginners, who don't know whether their lens is faulty, or if the lens is just bad, or if they are doing something wrong themselves. Can you recognise a decentred lens that could have been knocked in transit, for example? (One side of the image is out of focus or blurry but shouldn't be...)

And it could end up with your money being wasted, as you send back lenses or buy extra lenses if you find out the second-hand lens comes with a no-returns policy. (Always ensure you buy from reputable dealers with solid return policies and warranties.)

Similarly, did you try the flash on your DSLR within the warranty/return period and then later find out that the flash doesn't work? Or some other obscure function that you rarely use, but the one time you do use it, you find out too late that it doesn't work?

Lots of images taken on DSLRs still do well in competitions, but Pentax is the only maker that's still committed to the format going forward

Pentax stands alone

This is not to say that you can't take great photos with a DSLR, but it's becoming increasingly difficult to recommend people buy a DSLR when we all know that there are no new models outside of Pentax.

Mirrorless cameras have now become the number one priority for all camera brands, with Canon, Nikon, Sony, Fujifilm, OM System/Olympus, and Panasonic all being fully committed to mirrorless cameras. Lens manufacturers outside of these main brands above are also fully committed to mirrorless camera systems.

There are those in the industry, that know a lot more than me, who think there will be no new DSLR cameras or lenses ever manufactured again. Existing stock will get sold off.

And then that will be that.

If you do want a DSLR, your options are to buy a second-hand DSLR, of which there are many to choose from, or go for a Pentax DSLR. If you do go for a Pentax DSLR, then there are a fairly limited number of options available, as Pentax has a more relaxed release schedule than most other companies.

Joshua Waller has been reviewing cameras since 2004 and is Online Editor of *Amateur Photographer*

Do you agree with Joshua? Or want to get something else off your chest? Send us your thoughts in around 500 words to **ap.ed@kelsey.co.uk** and win a year's digital subscription to AP.

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Deutsche Börse Photography Foundation Prize 2025

The Photographers' Gallery, London. Until 15 June. £10 / £7 concessions.
See thephotographersgallery.org.uk for opening times

For a reflection of contemporary photography, look no further than the latest major display at The Photographers' Gallery, says **Amy Davies**

The annual Deutsche Börse prize is one of the most important international awards for contemporary photographers. Spotlighting innovative work from photographers who have published a book or showcased in an exhibition in the past year, it's always an interesting look at what is making waves in the contemporary and photography art scene.

In the 2025 shortlist, there's documentary photography, constructed images, self-portraiture, performance and family archives. Themes in the show include migration, community and belonging, intergenerational traditions and rituals, family memories and histories. The shortlisted photographers are Cristina de Middel (Spain), Rahim Fortune (USA), Tarrah Krajnak (Peru) and Lindokuhle Sobekwa (South Africa).

Cristina de Middel's work examines whether the role of documentary photography helps to perpetuate stereotypes. Her exhibition, Journey to the Centerat, was displayed at Les Rencontres de la Photographie at Arles, France, last year. She uses a conceptual approach to look at the relationship between photography and the 'truth'.

Black American traditions and culture is the focus of Rahim Fortune's work. His book, *Hardtrack*, centres on family and community stories to explore migration and resettlement in his home state of Texas and across the American South.

Tarrah Krajnak is shortlisted for the exhibition Shadowings: A Catalogue of Attitudes for Estranged Daughters at Huis Marseille, Amsterdam. In it, Tarrah uses the camera as a research tool, looking at how staged self-portraiture and performance can become intertwined.

Finally, the consequences of apartheid and colonialism is behind Lindokuhle Sobekwa's book, *I carry Her Photo with Me*.

On 15 May, the winner will be announced, taking home a cool £30,000. The other finalists will each receive £5,000.

This show is a great insight into what is garnering critical attention right now, and is well worth a visit.

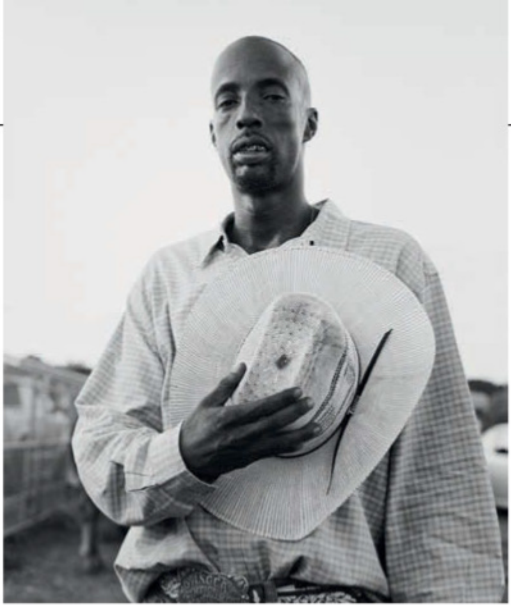
Clockwise from left:

South Africa. Johannesburg. Brackendowns. 2018. My mother at work

Praying Cowboy, Gladewater Texas, 2021

Rock of Two Mothers/Rock That Bruises (from Automatic Rocks/Excavation), 2022

'Una Piedra en el Camino' from the series Journey to the Center, 2021



© RAHIM FORTUNE

© TARRAH KRAJNAK

© CRISTINA DE MIDDEL / MAGNUM PHOTOS

Books & exhibitions

The latest and best books and exhibitions from the world of photography

COURTESY OF THE DAIDO MORIYAMA PHOTO FOUNDATION AND THE PHOTOGRAPHERS' GALLERY

Asahi Journal, 1969

Daido Moriyama: Encounters

The Photographers' Gallery, Print Sales Gallery
Until 13 April

You've still got a bit of time to also sneak in a visit to this Daido Moriyama show at The Print Sales Gallery in the basement of The Photographers' Gallery.

It follows on from the gallery's 2023 in-depth retrospective of the Japanese photographer and it is intended to show a smaller selection of works that highlights Moriyama's quieter and more reflective moments.

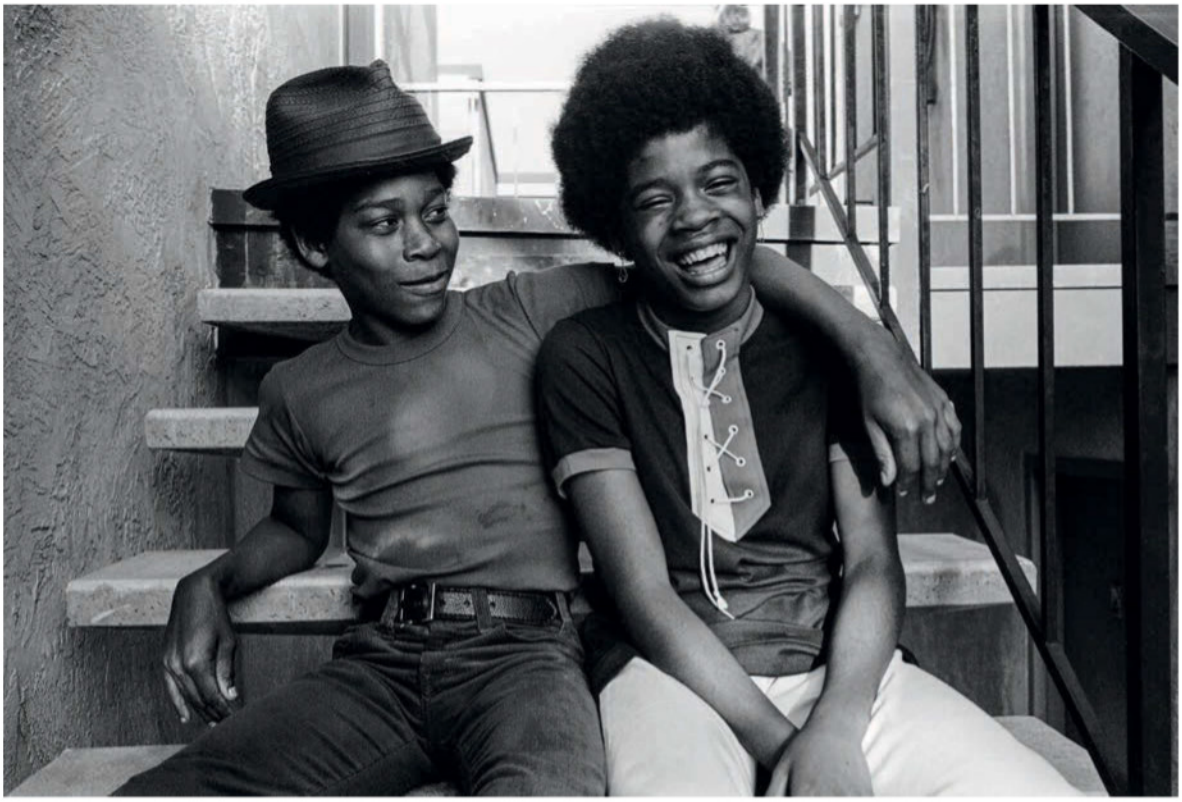
You also have the opportunity to purchase prints here, as the exhibition is launched to mark the new representation of Daido Moriyama by the gallery.

As one of the most prolific and also highly collectable photographers working today, if you're thinking of getting into buying prints, it could be a good place to start.

For everybody else, it's just an excuse to see some work in a new show. You can go into the Print Sales Gallery without having to buy a ticket for the rest of the gallery. And while you're there, have a peruse around the always-excellent TPG bookshop, too.

COURTESY OF THE DAIDO MORIYAMA PHOTO FOUNDATION AND THE PHOTOGRAPHERS' GALLERY

Hokkaido, 1978



© STEPHEN SHAMES

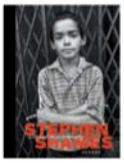
Left: 1972. Oakland, California, USA: Teenage couple Candy and Anthony

Below: 1985. Cincinnati, Ohio, USA: A teenager jumps his bike over friends in Lower Price Hill, a community of southern whites

A Lifetime in Photography

by Stephen Shames

£52, Kehrer Verlag, hardback, 228 pages,
ISBN: 9783969001721



Working as a journalist for more than 50 years, award-winning photographer Stephen Shames has particularly focused his lens on social issues such as child poverty and racism.

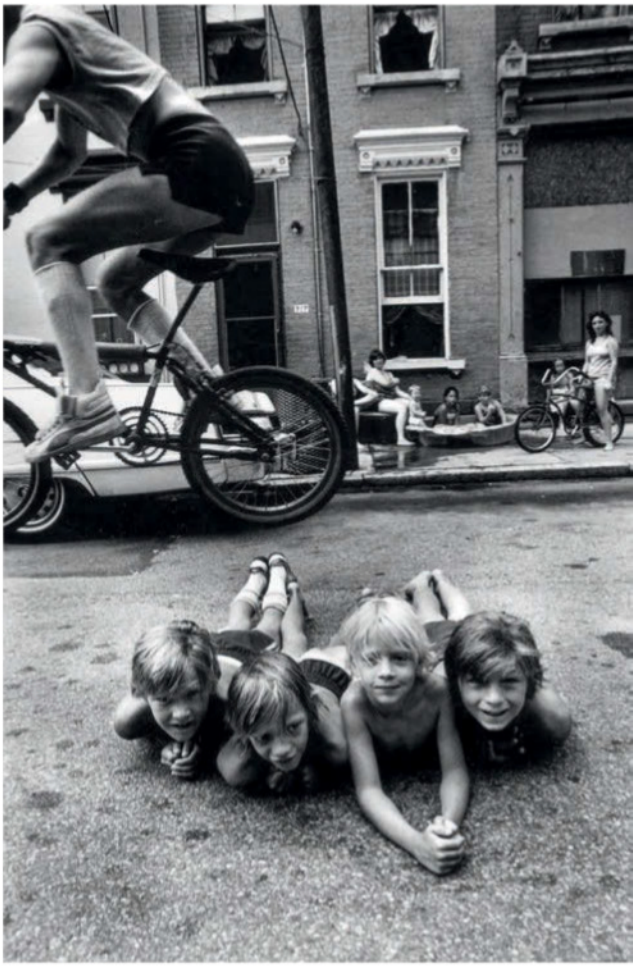
This comprehensive retrospective of his long career includes many previously unpublished photos, as well as many of his better-known images.

Many diverse subjects found themselves in front of Shames's camera, ranging from presidents to people from a huge variety of different cultures. However, there is always a common thread which runs through all of his output.

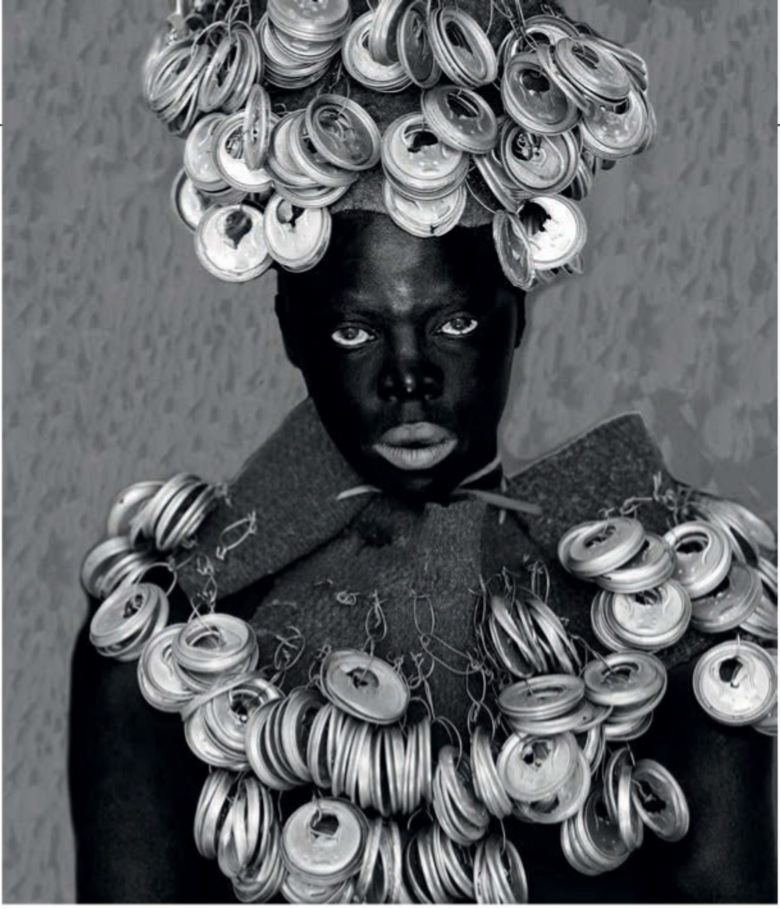
Here you'll see that he focuses on what binds together, but also what tears us apart as a species. Violence and abuse is at the forefront, but so is love, hope and resilience.

As well as the photographs, there's also an introduction by Shames himself, as well as an interesting essay by Jeffrey Henson Scales, to help you put the work into context. Scales, speaking of Shames's work in the essays says, 'it's a visual journey that, like a billiards break shot, sends us scattering across the globe.'

If you're interested in American documentary photography, this is well worth adding to your collection.



© STEPHEN SHAMES



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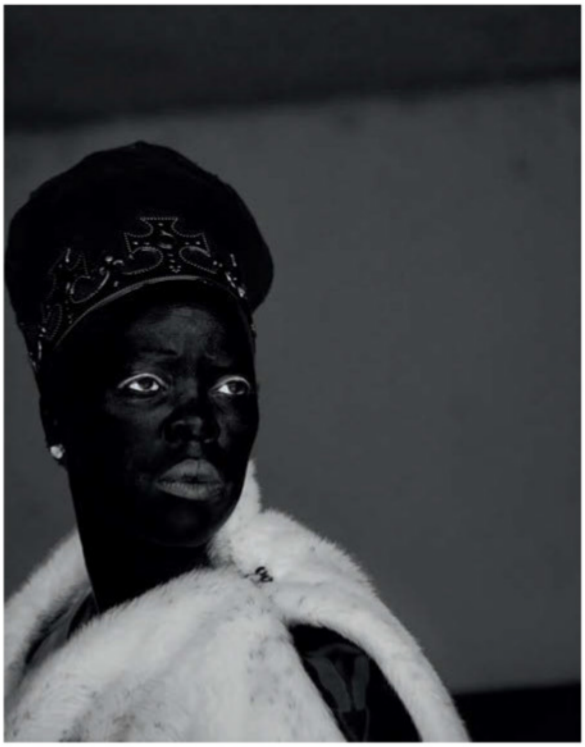


Somnyama Ngonyama, Hail the Dark Lioness, Volume II

£70, Aperture, hardback, 172 pages, ISBN: 9781597115377

One of the most important and respected artists of the moment, the second volume of the critically acclaimed self-portrait series, *Somnyama Ngonyama, Hail the Dark Lioness*, is a truly stunning piece of work.

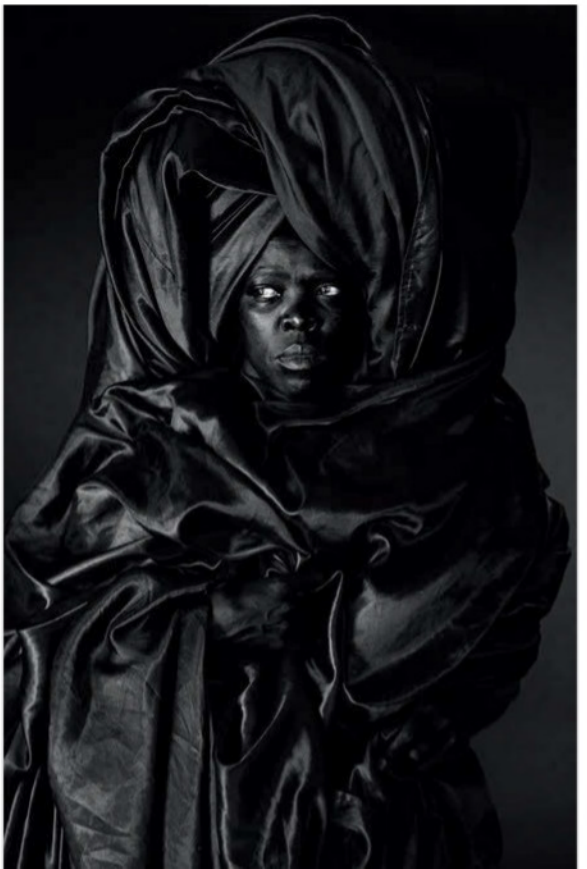
The first volume was published in 2018, and since that time, Muholi has continued to create self-portraiture in various locations around the world.

Often drawing on different materials or found objects referencing an environment, a specific event or experience, Muholi's bold interpretations of their own image is a great spectacle to behold.

Their work explores and expands on notions of Blackness, as well as the various possibilities of one's own 'self'. Their self-portraits take a good look at the range of different possible identities in today's global society, aiming to respond to contemporary and historical racisms.

In this book, you'll find nearly 100 new photographs, but also a diverse set of written contributions from a dozen curators, poets, artists and authors, all with an interesting take on representational politics. There's also an extended interview with the artist.

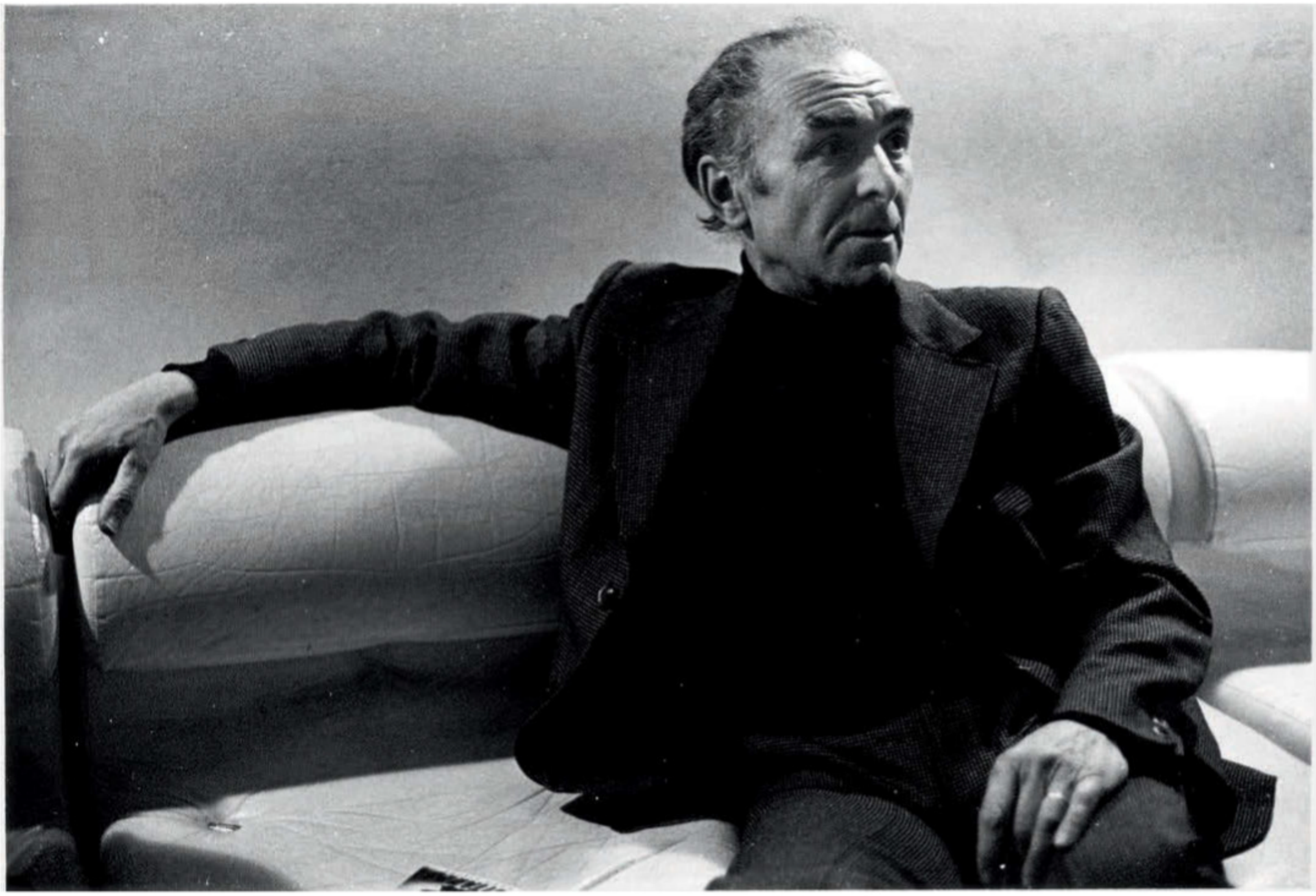
One of the most extraordinary portraitists currently working, Muholi's book is a highly recommended volume and is hugely inspirational too.



Top left: Zanele Muholi, Buciko I , 2019; from *Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness, Volume II* (Aperture, 2024)

Above: Zanele Muholi, Hawu III, 2020; from *Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness, Volume II* (Aperture, 2024)

Left: Zanele Muholi, Baveziwe I, 2021; from *Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness, Volume II* (Aperture, 2024)



Above: Robert Doisneau © Gerry Meaudre

Dialogue with legends

Below: The authors in 1974, and 2005

Half a century ago young photography lecturers Paul Hill and Thomas Joshua Cooper went to Paris one weekend curious to find out if there was a difference between European and American photography by interviewing four legends – Paul Strand, Brassaï, Jacques-Henri Lartigue, and Man Ray. They thought the outcome of their investigation might be used in a module at Trent Polytechnic, Nottingham, where they worked. Little did they realise, as **Paul Hill** recalls, that it would be the start of a four-year mission to record the lives, careers and beliefs of the most influential generation of photographers of the 20th century

We were half-way through a lively group critique at The Photographers Place in Derbyshire when my (late) wife Angela came into the workshop. This was unusual – so it had to be important. 'Sorry to interrupt, Paul, but Henri Cartier-Bresson is on the phone.'

It was a memorable moment in the 20-year history of our photography workshop. I rushed to the phone next door wondering what this photographic legend wanted.

It was 1978 and I had recently sent him the edited transcript of the interview we did with him a few months earlier, so what could he possibly want?

We thought the interview had gone well, and we were particularly delighted with the outcome as he had previously refused to see us on numerous occasions since we started our project four years earlier. We were especially keen to interview him as he had only done one before, and that was many years ago.

We were ushered into his spacious rue de Rivoli apartment overlooking the Tuileries Gardens by his warm and very friendly wife, photographer Martine Franck.

'Come in, Tom. Come in Paul. Lovely to meet you both,' said Henri in perfect English.

The interview

After the pleasantries we set up the cassette recorder and sallied forth with our questions. We had evolved a user-friendly inquisitorial template that had assisted us in navigating each interview, whatever the circumstances. We devised it following our first interview in 1974. That was with renowned American photographer Paul Strand and will be featured in a future issue of AP. Indeed, extracts from some of the 22 interviews from the 2025 edition of *Dialogue with Photography* will be published periodically in the coming months.

'Let us take you both out to lunch now you have finished interrogating me!' said Henri. The four of us walked in the sunshine to a Japanese restaurant – their favourite – and we enjoyed a lovely meal.

The Cartier-Bresson interview was the last one but an essential piece that had been missing from the jigsaw up till then. So, job done!

But when I heard why he had phoned me in Derbyshire, I was crushed. 'Paul, I cannot allow you to publish the interview.'

'Why?'

'I have been indiscreet and don't want some of the things I said to be made public.'

It didn't make sense, but he was adamant.

Many years in journalism prepared me for unexpected reversals, so I had to come up with a solution, quick.

'Well, Henri, can we send you our questions in a letter? Then you can consider what you want to say more carefully.'

'Alright,' he replied after a long silence. Phew!

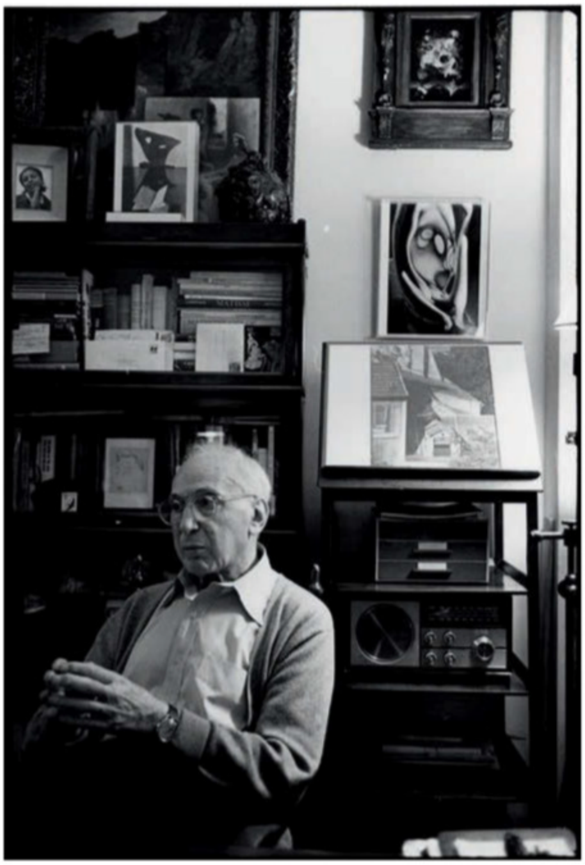
Unforgettable

To say our four-year journey through the lives of several of our heroes and heroines was a bit of a roller-coaster would be an understatement, but a tremendous adventure and unforgettable history lesson. When the acclaimed *New York Times* art critic, Hilton Kramer, reviewed *Dialogue with Photography* in 1979, he wrote that we had interviewed 'the movers and shakers of 20th century photography'.

The project started when Thomas Joshua Cooper and I were teaching on the trend-setting diploma course in Creative Photography at Trent Polytechnic, Nottingham, in the early 1970s. It was called 'trend setting' by the photographic press at the time because it was student rather than industry centred. We evolved a course that celebrated freedom of expression and did not follow a conventional commercially focused curriculum. Someone said at the time that the diplomates were more visual thinkers than proficient technicians. It may be worth saying here that there were only six advanced diploma courses then, and there were no degrees in photography until the 1980s.

Californian Tom had studied under the esteemed photographic historian Beaumont Newhall at the University of New Mexico, so he knew a lot about these 'movers and shakers'. We included Beaumont in our *Dialogue* line-up, although he was a historian rather than a photographer. It is a remarkable fact that when the book came out in 1979 there were only two well-known and valued

Brassaï © Paul Hill


André Kertész © Alain Julien

histories of photography available – his, and one written by Helmut Gernsheim, who we also interviewed.

There were inevitably lots of 'firsts' in the book as our interviewees were 20th-century pioneers of a relatively young medium and during this period photography made huge leaps forward technically. The interviewees' stories about those early days are captivating, and collectively they paint a vivid and unique portrait of that extraordinary photographic era. It is almost certainly why the book has been in print for 46 years and why we wanted to make it available now to a new generation.

Academic improvements

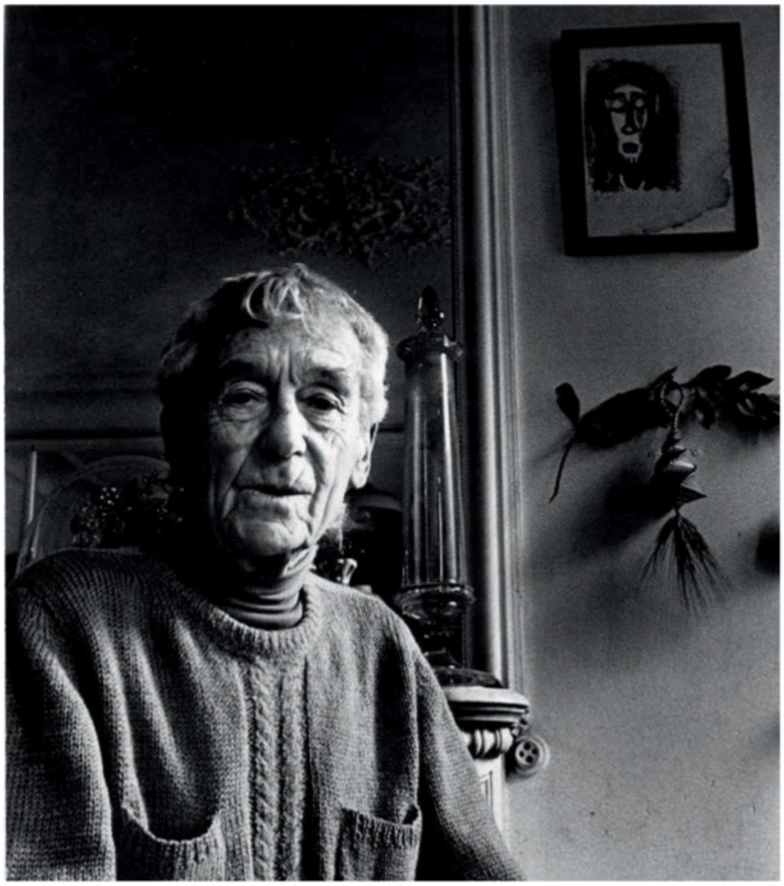
Back then there were hardly any academic books on photography in the UK, and the number of serious researchers of the medium could probably be counted on the fingers of one hand. And photography a standalone art form? Forget it.

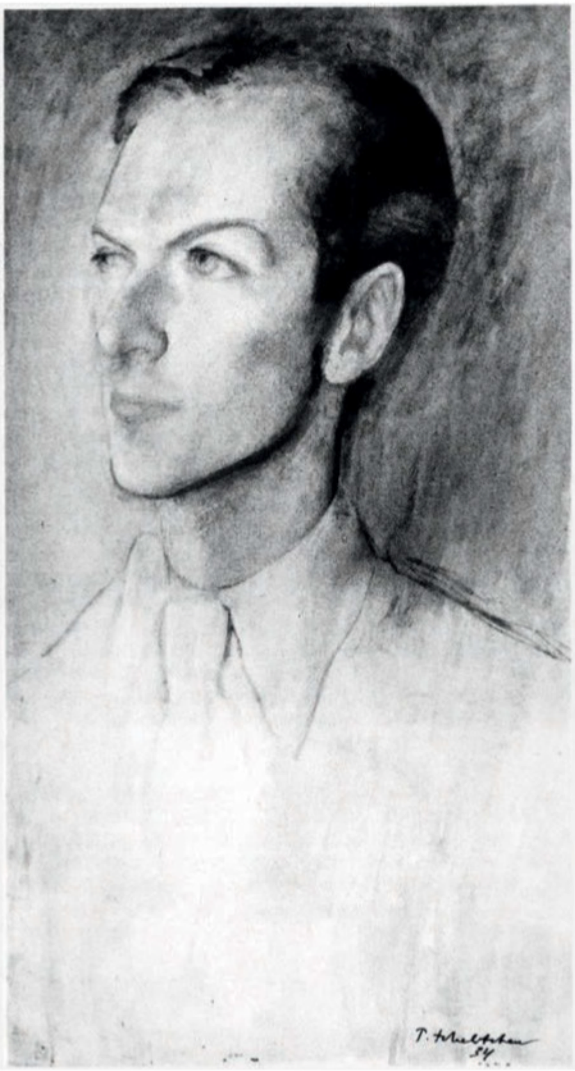
But how could we improve that situation? At Trent Poly we set about applying academic/research components to the curriculum. This was Tom's responsibility. In addition to his lectures Tom spent a great deal of his time ordering books, mostly from the USA through The Photographers Gallery bookshop that had recently opened in London.

During our book searches we soon found out that most of the major photographic figures had not been interviewed. We were particularly curious to find out if there were specific differences between the European and American approaches to photography. So, why not get some answers from European and American photographers who lived close to each other in the same city? By coincidence we had been invited to visit the curator of photographs and prints at the Bibliothèque Nationale in Paris who wanted to acquire some of our work for their huge photographic collection.

The curator, Jean-Claude Lemagny gave us the addresses of the photographers we wanted to see. They were Magnum founder Henri Cartier-Bresson, Jacques-Henri Lartigue, Brassaï, and Man Ray and Paul Strand who were Americans.

Ansel Adams © Paul Hill


Jacques Henri Lartigue © Paul Hill


Cecil Beaton © Paul Tchelitchew

'Each encounter was fascinating, often stressful, and on one occasion alarming'

We managed miraculously to interview them all during that visit, except for Cartier-Bresson. Each encounter during those few days in Paris was fascinating, often stressful, and on one occasion alarming. When extracts are printed in subsequent APs, I will go into more detail.

We got the Paul Strand interview transcribed by a student at Trent Poly who had been a stenographer in a previous life. We sold it to *The Photographic Journal* (RPS), which was followed by *Camera* (Lucerne) which wanted to publish every interview we did. The influential Allan Porter was the Swiss magazine's editor and became a great friend.

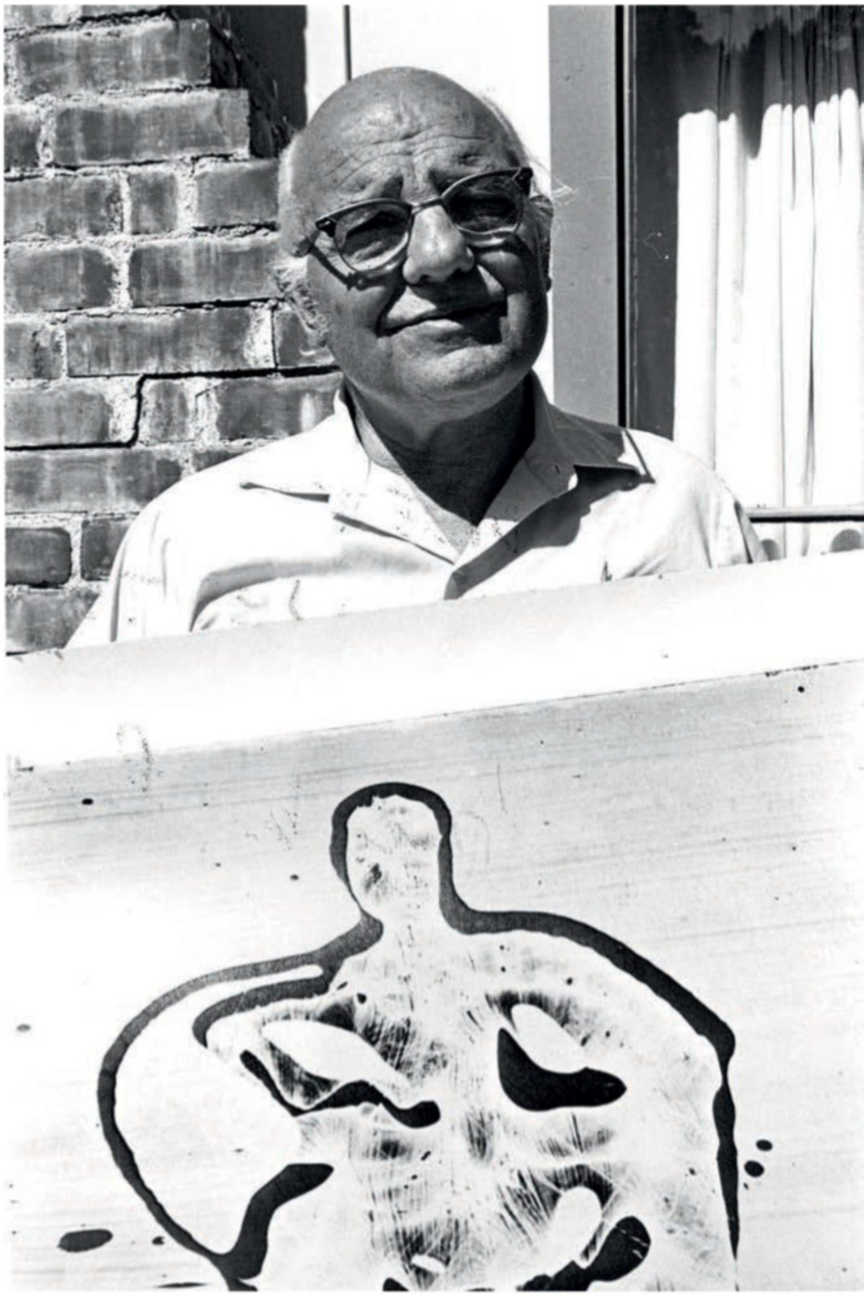
He reproduced the interviews (in French, German and English) that helped to subsidise our venture. Eventually, we produced more than 22 interviews between 1974 and 1978, and Allan suggested they should be compiled into a book following their showings in *Camera*. He also suggested the title *Dialogue with Photography*.

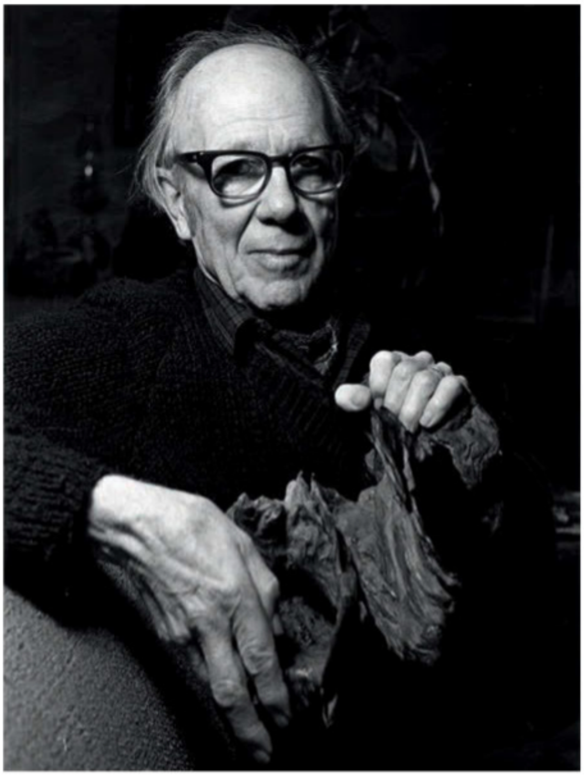
Following our successful trip

Above: W Eugene Smith © Sherry Suris

Right: Henry Holmes Smith © Paul Hill

Below: Wynn Bullock © Paul Hill





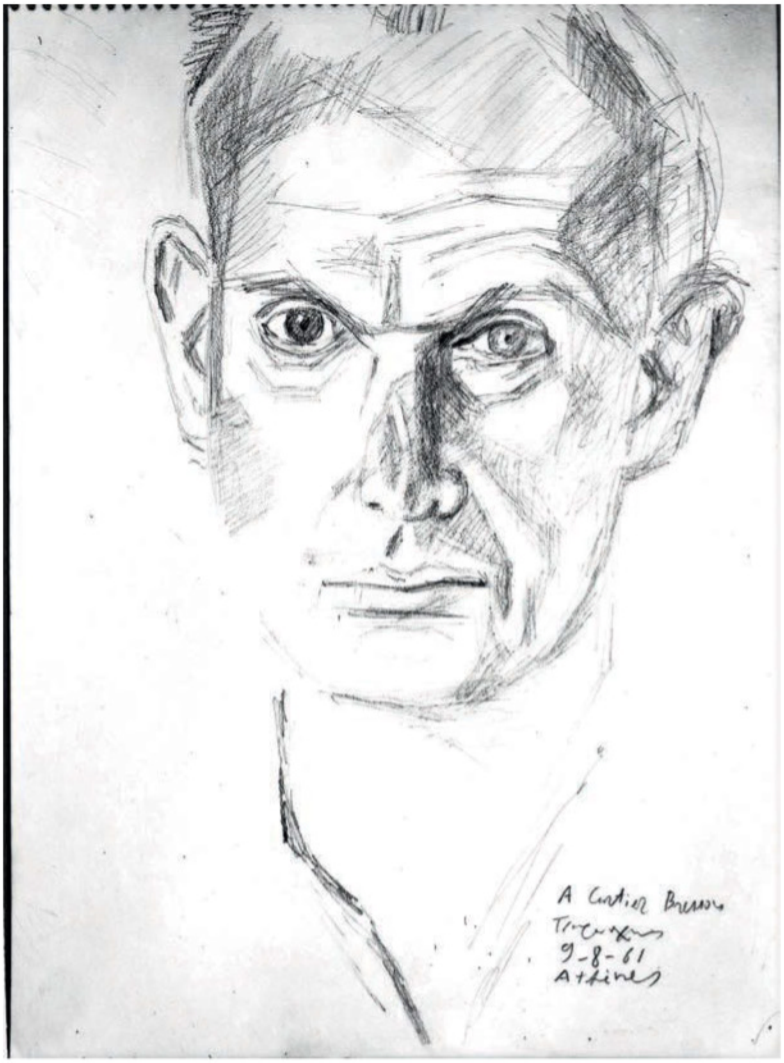
to Paris, we were invited the following year to speak about British photography at the annual symposium of the Society for Photographic Education in California. A lecturer colleague suggested we ask the poly for some research money and together with the guarantee from Porter, we booked our flights. A few university and college lectures helped defray expenses, but mostly we relied on the generosity of others and slept on friends' sofas at various locations in the States, ate at Denny Diners, and travelled from east to west of America in a borrowed clapped-out Mustang. Apart from some strange hippy encounters, that included hitchhikers seeking psychedelics and hot tubs and cheap wine in the woods, we stuck to our task.

We interviewed Ansel Adams, Eliot Porter, Wynn Bullock, Brett Weston (Edward's son), Imogen Cunningham, and the lesser known but equally interesting Laura Gilpin and Henry Holmes Smith.

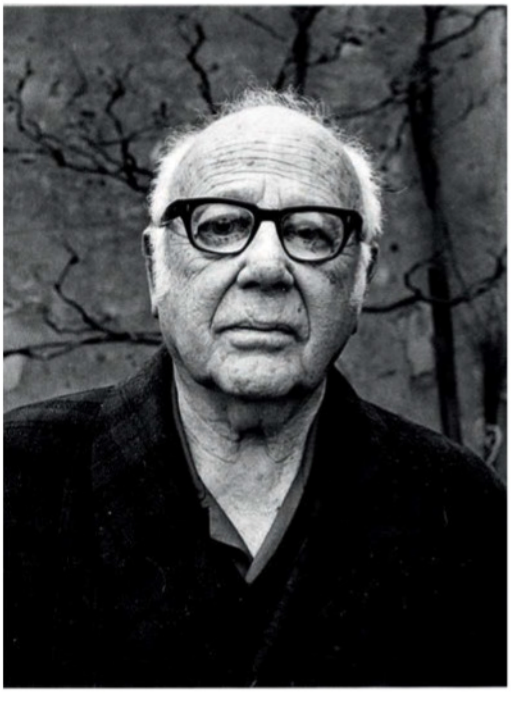
When we got back, we realised we had, together with what we recorded in Paris, an immensely valuable archive of recordings. We were on a roll, but the transcribing of the tapes was turning out to be a mammoth task – and expensive. Luckily, my journalistic background was useful when it came to the editing. We had around a dozen interviews 'in the can' by the end of 1975. They were appearing in *Camera* periodically but getting them into book form was the aim. However, the owners of *Camera* did not want to, which was a body blow.

Finding a publisher

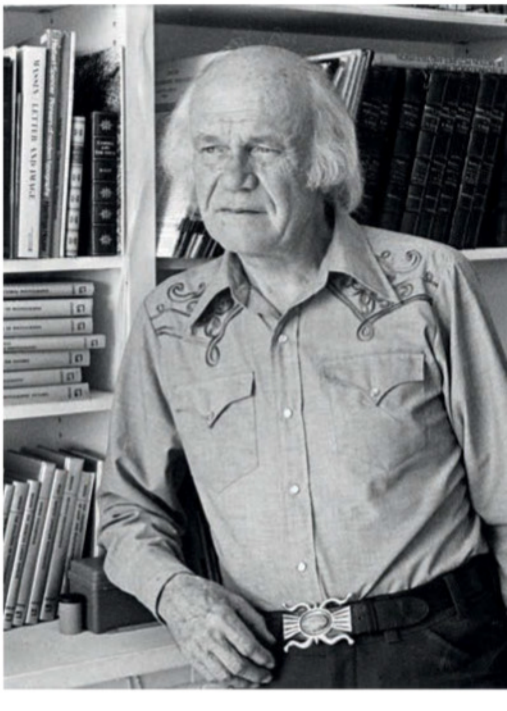
By now Tom had returned to the States and was looking for a publisher. Eventually, he met up with Nancy Meiselas, the sister of Magnum photographer Susan Meiselas, who was eager to enrich the photography titles at Farrar, Straus & Giroux Inc. where she worked as an editor. They were just the sort of publishers we were after. As the renowned American photographer and friend Ralph



Left: A drawing of Henri Cartier-Bresson © Tsarouchis



Below left: Paul Strand © Paul Hill



Below right: Beaumont Newhall © Paul Hill

'We were on a roll, but transcribing the tapes was turning out to be a mammoth task'

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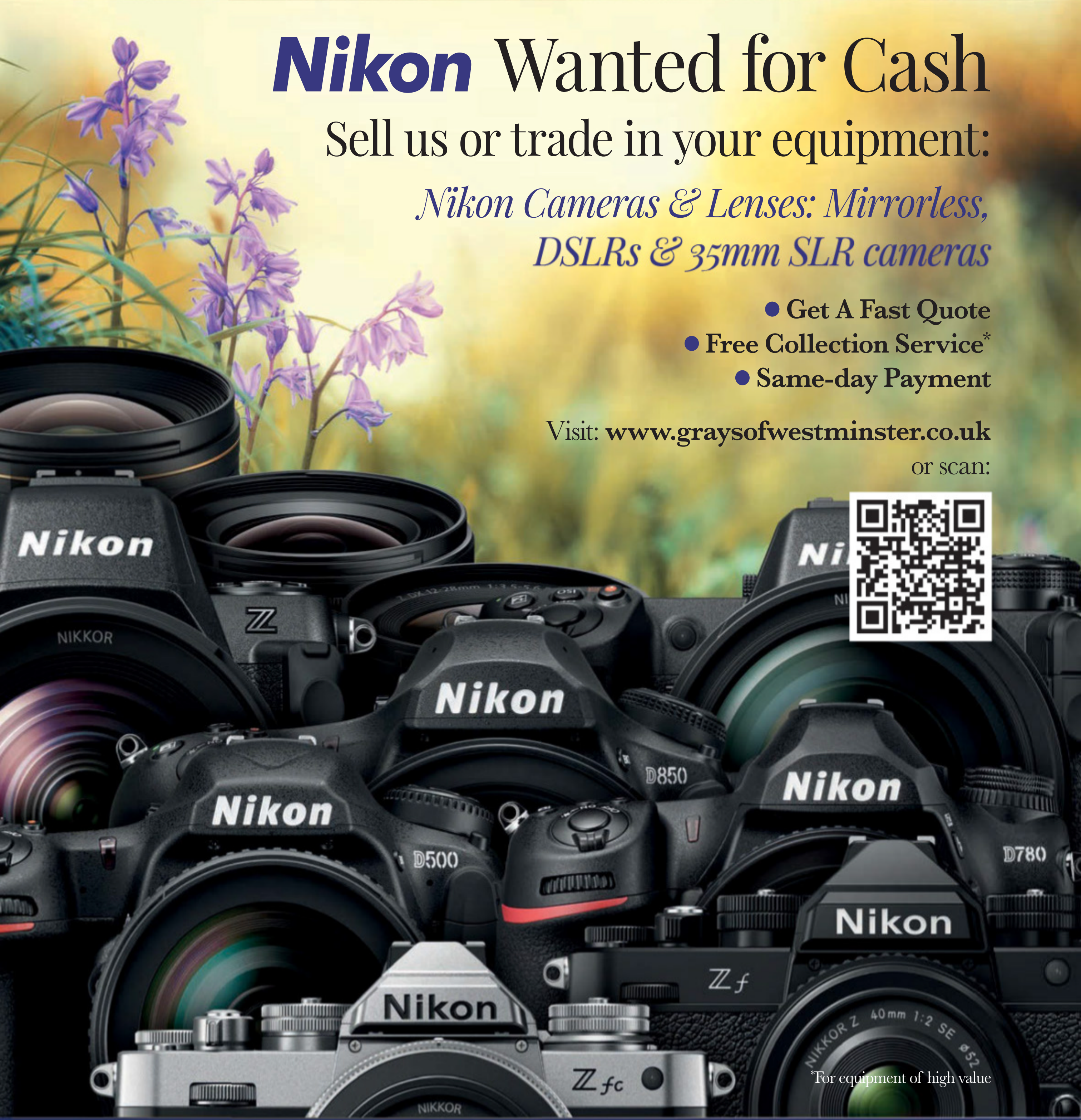
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Gibson told me: 'FSG don't publish books, Paul – they publish literature.' They also had a tie up with Thames & Hudson, London, who became the co-publishers. But there was a snag. Nancy wanted at least 20 interviews for a book! This daunting news was only leavened by her offer of a generous advance.

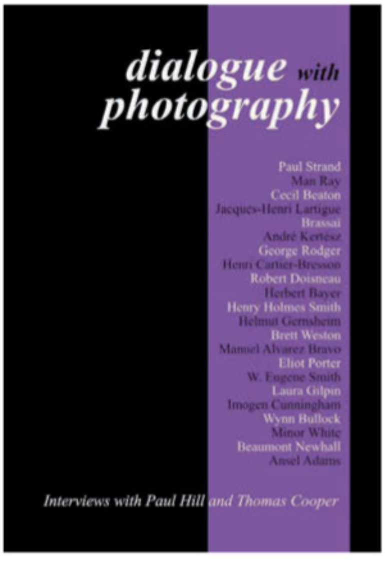
How to get another eight interviews to meet the deadline that she had set?

Fortunately, we had friends at The Photographers' Gallery, London, who tipped us off whenever they heard that a famous photographer was in town. Through this contact we did Manuel Álvarez Bravo from Mexico, Bauhaus legend Herbert Bayer, and Magnum co-founder George Rodger.

Additionally, when he was in New York Tom interviewed André Kertész and W Eugene Smith, and we went to Paris again as Cartier-Bresson had eventually agreed to see us, as I mentioned earlier.

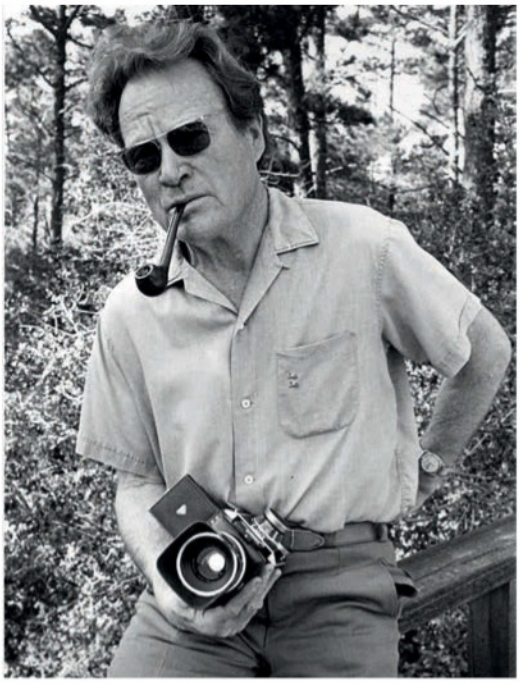
Looking back, we wished we could have interviewed more women. Tom managed to pin down Lisette Model, who taught Diane Arbus, and we had lined up Eve Arnold of Magnum. But it was too late, and they missed the tight deadline. The same applied to Walker Evans, and my favourite Bill Brandt who steadfastly refused, although he was always most helpful to me in other regards.

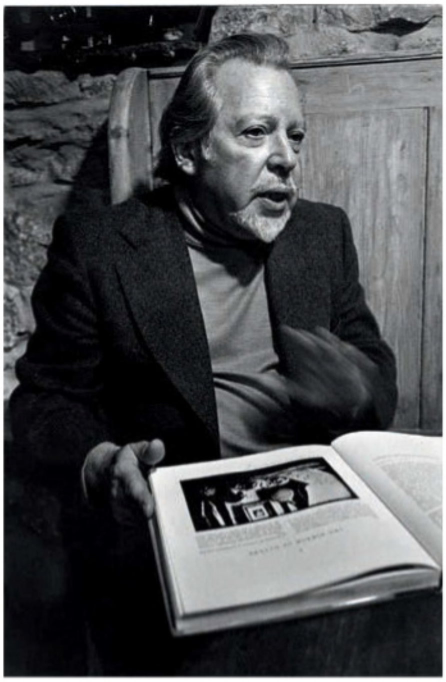
Dialogue with Photography by Paul Hill and Thomas Cooper is available to buy now, RRP £15.99 (paperback, ISBN: 9798304591492


dialogue with photography

Paul Strand
Man Ray
Cecil Beaton
Jacques-Henri Lartigue
Brassai
André Kertész
George Rodger
Henri Cartier-Bresson
Robert Doisneau
Herbert Bayer
Henry Holmes Smith
Helmut Gernsheim
Brett Weston
Manuel Alvarez Bravo
Eliot Porter
W. Eugene Smith
Laura Gilpin
Imogen Cunningham
Wynn Bullock
Minor White
Beaumont Newhall
Ansel Adams

Interviews with Paul Hill and Thomas Cooper





Above, left: Brett Weston © Paul Hill

Above, right: Helmut Gernsheim © Paul Hill

Left: Laura Gilpin © Paul Hill

IN FUTURE EXTRACTS FROM *DIALOGUE WITH PHOTOGRAPHY*

It will be revealed how Ansel Adams evolved the Zone System
'It's sensitometry - simple physics.'

What Man Ray thought about the 'Old Masters'
'They were just good photographers before the camera was invented.'

After she had photographed film legend James Cagney he said to Imogen Cunningham
'You know, you are the only photographer who hasn't blown a fuse in my house.'

A frustrated Cecil Beaton when commissioned to photograph the Royal Family
'It was terribly overdue! I was longing for it. I had had nothing but rebuffs.'

Cartier-Bresson on his career as a photojournalist
'Photography has never fulfilled me the way that painting has.'

On trying to get her photographs exhibited in US galleries and museums, Laura Gilpin commented
'I don't think that (they) were the least bit interested in women photographers.'

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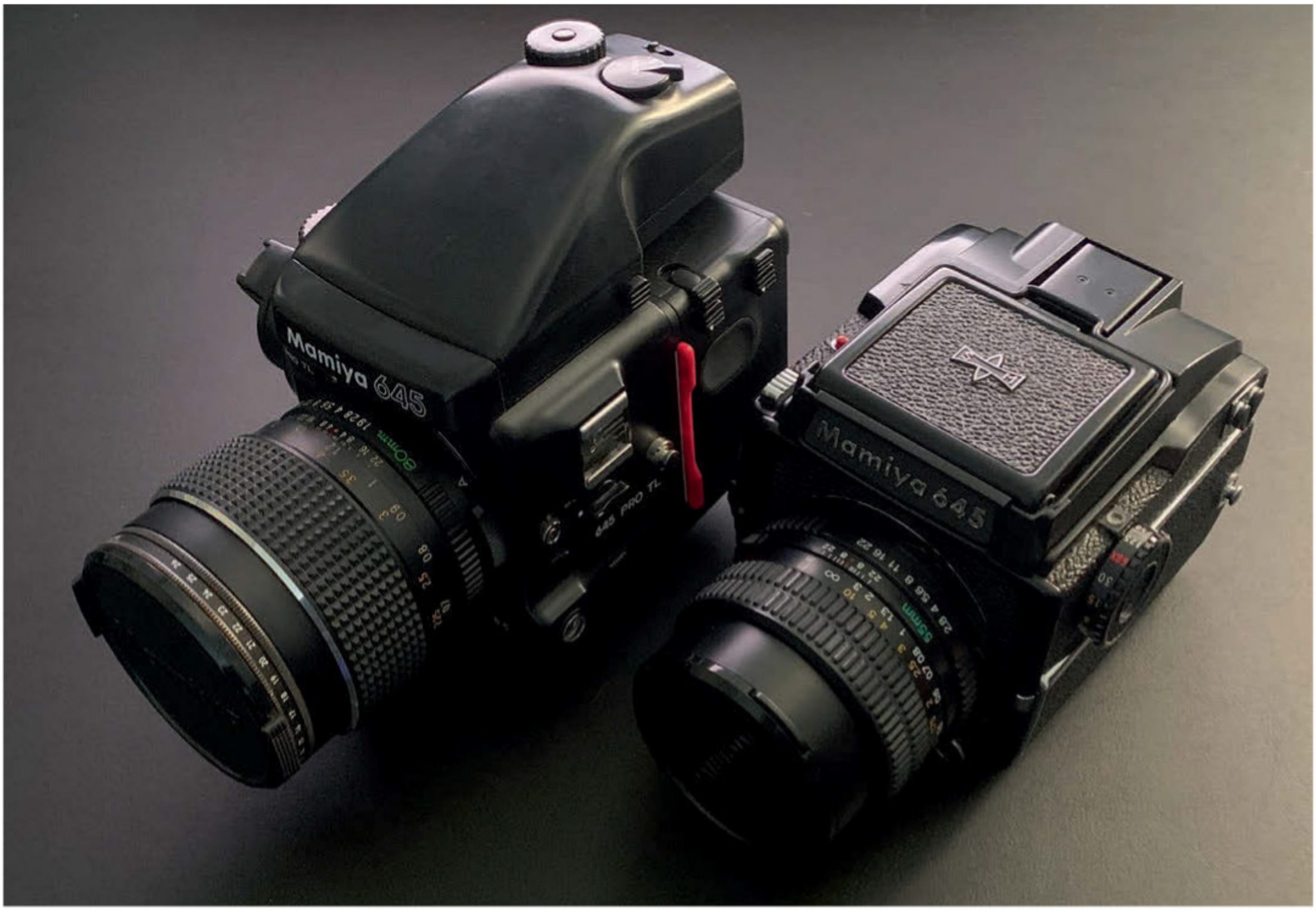


ALL PICTURES © DAVID CLAPP

Top: Two Mamiya 645 models – the 645 Pro TL and the 1000s. You can see the size difference but the prism finder also adds considerable weight

The right medium

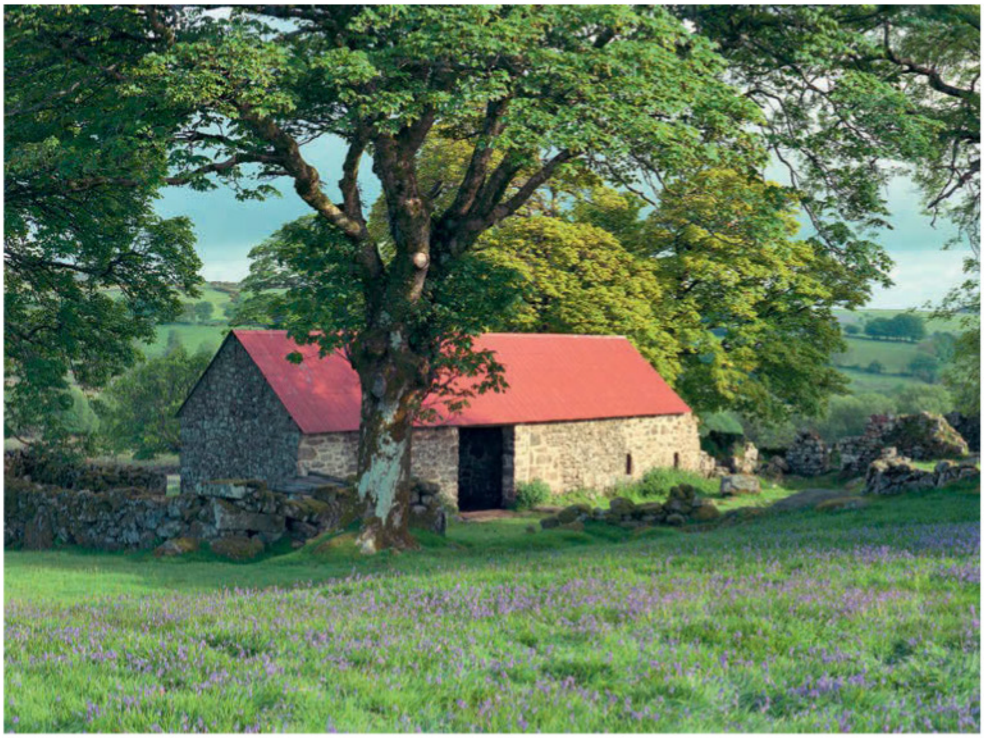
Shooting two Mamiya 645's and an RZ67, **David Clapp** explores these exciting and often affordable medium format cameras

My 645 medium-format journey began at around the same time the Mamiya 6x6 camera came into my life. Bought from Mifsuds in 2015, my first 645 was a Mamiya 645 1000s. Smelling like the interior of an old classic car, the leatherette and chrome trim felt very similar to the 1960 Morris Minor I used to own — I had to get it. Battered by professional wedding photographers in the 1980s, a stylish and clean 1000s can be hard to find. This one had a wonderful winding action, just a few scratches to the black paint and an accompanying 80mm f/2.8 lens, the industry-standard 50mm equivalent (in 35mm terms).

At the Real Camera Company in Manchester, I bought a right-angle finder. This made it small and easy to put in the bag alongside my digital gear. I started to 'decode' my adventures into film, shooting digital and colour negative comparisons alongside each other. As I had no meter, I started with a phone, but soon came across a Gossen Lunasix F, which helped me understand light even better than I already knew. Searching eBay, I found a 55mm f/2.8 wide angle, a super clean example of the highly coveted 80mm f/1.9 (the fastest medium format lens ever made) and finally a 150mm f/2.8. My hours spent reading paid off; the initial buying ended there, and I headed out with confidence.

The first 645 results

The 1000s was a superb choice. Alleluia – my Japan import lenses were sharp, the 80mm f/1.9 had swirly bokeh. I used the camera



Above: Lenses are superb and sharp when stopped down. Taken tripod-mounted with mirror lockup, I felt a return to camera basics from the start of my career was back again
Mamiya 645 1000s, 80mm F1.9 lens

throughout the summer, shooting fun holidays with my wife in Cornwall to get to grips with it.

I learned from my scans that the larger capture area of 60mm x 45mm needed a lot more respect if I was to get critically sharp shots. The 150mm lens was literally unusable handheld in anything other than the brightest conditions and I missed all the image stabilisation of my Canon lenses. I had to remember I was crafting an image at all times.

The 80mm f/1.9 was a total delight to use. The ground glass looks 3D when you achieve critical focus on a face and that summer I got married, giggly drunk, photographing all my guests using HP5 at f/1.9 in my garden reception, all while smoking a huge cigar.

As my confidence with film increased, the camera moved out of the digital bag and into its own lane as I continually searched for something unique.

Left: The Mamiya 645 1000s – it really does look like a classic car with its leatherette and chrome trimming

Below: Mamiya lenses – 55mm, 80mm and 150mm

The RZ67 II: a deal I could not refuse

In late spring 2018, I got a killer deal on an immaculate RZ67 II, a lovely camera that weighs about as much as a small dog. The body came with a film back, waist-level finder and a glorious 110mm f/2.8 lens – all for £600. I immediately bought a second film back from Ian B Foto, so I could test it on different film stocks. My part-time student assistant Jess was helping me out with keywording in the summer holidays, so we arranged a studio shoot, a chance to get familiar with the camera.

The results were simply

Five Helpful Considerations Before Buying 645 or 6x7 Cameras

Film
You need ISO 400 film all the time to ensure image sharpness or prepare to be chained to a tripod unless shooting at wide apertures. Colour negative film loves overexposure by 1-2+ stops, producing beautiful pastel colours (black & white can also tolerate it) but it also drops your shutter speeds. Bigger format equals precision technique.

Waist-level Viewfinder
If you only have a right-angled viewfinder, you will be locked into landscape-orientated shots – you will need an additional prism finder unless you have a Mamiya 67 with a rotating back. It's almost impossible to compose portrait shots with a waist-level finder – crop to square after scanning is the only answer.

A Big Slap
The shutter/mirror slap on most medium format cameras is loud. All three of my Mamiyas are loud. The person you're photographing will flinch, and the camera will literally recoil! This slap causes vibration, which means you need to use a mirror lockup, cable release and a tripod to get the sharpest shots. Handheld in bright sunshine will work.

Interchangeable Backs
If you like experimenting with film, interchangeable film backs are a very good idea. My 645 Pro TL and RZ67 II give me this luxury, the 1000s does not. I often shoot b&w and colour negative alongside each other, so the 645 Pro TL becomes the go-to camera when I am chasing different tones.

Too Much Clobber
My RZ67 II and four lenses covers the same focal lengths as an R5 and a 24-105mm. It also weighs a lot more. Carefully consider what you're doing when buying into a system. If it is to accompany and experiment alongside digital, then cameras like the 1000s / 80mm lens are a perfect accompaniment.

RZ67 in Detail

Bellows Focusing
One of the lesser-mentioned attributes that the RZ series had is bellows focusing. Just like the Mamiya C series cameras, the bellows system makes this a superb camera for close focusing as well as normal uses. Composition is easy as there are two wheels either side of the camera body and the focusing can also be locked.

Glorious Viewfinder
It is huge. Working with such a large viewfinder is such a pleasure, that it's hard for me to go back to any other camera, the 645 included. The stock screen is bright, with low vignetting. I was lucky enough to score a Brightscreen from eBay which makes the experience even better.

The Rotating Back
The rotating film back means the orientation of portrait/landscape can be changed by unlocking and turning the film plane by 90°. The camera is heavy, so unbalancing it from the side of a tripod is unsafe. The back also has a steel guillotine film door, that needs to be removed before a shot can be taken.

Leaf Shutter Lenses
The lenses for the RZ system are 'leaf shutter' which means the lenses have aperture blades and a shutter door inside the lens, just like large-format lenses. The cable release is connected into the lens, which seems weird at first. Leaf shutters are superb for maintaining maximum image sharpness.

Shutter Jams
One problem I had at the start was the quirky way the lenses were removed. I could not understand how I would shoot a frame, I tried to change lenses and found the glass was stuck onto the body. The RZ67 requires a frame to be advanced before a lens can be removed so that the shutter mechanism is protected on release.

staggering. I had never seen films scans as sharp and as mesmerising as this. Shot on Pro400H and Portra 400, the huge negatives, the focus fall-off and the tone curve of the film opened a door into a world I had not seen before.

I paused for thought. Realising these once-defunct cameras, amplified by YouTube, were going to become highly collectable, I set about finding a few more lenses. I found a 65mm f/4 L-A, a 180mm f/4.5 W and finally a 50mm f/4 ULD, which was the most expensive at £350. Divide all those focal lengths by two, to get the approximate equivalence in 35mm terms.

So I went to Norway, forgot my light meter (!) and got some success translating over the readings from my Canon EOS 5D IV. I felt like an idiot, but a few shots looked superb.

Compressed ideas

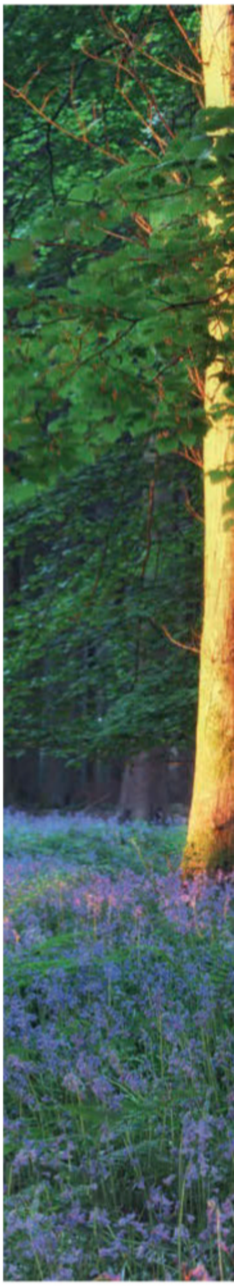
If we consider the 110mm portrait lens, it has a 55mm equivalence in 35mm terms, but the lens has distinct characteristics and slightly longer lens compression, due to the distance from the subject. I personally think it translates depth of field in a very pleasing way, more than a 50mm lens in 35mm format. The pull towards the focal plane and then the drop to the out-of-focus

Above left: The Mamiya RZ67 and remarkable 110mm F2.8 lens

Above right: 50mm, 65mm, 180mm lenses

Left: Shooting details handheld, ISO 400 helped keep up the shutter speeds. Shot with XP2 for creamy tones
Mamiya 645 1000s, 80mm F1.9 lens

Right: Using Ektar, this woodland scene came to life in a way I have not seen before. The rotating back came into its own, meaning I could change orientation without moving the camera
Mamiya RZ67 II, 65mm F4 U-W lens



area is exceptionally smooth and natural to the human eye, in comparison to a 50mm set to f/2, for example. The 35mm system, lighter and easier to handhold, has its strengths, but the RZ67 does something spectacular here.

Final thoughts

After experiencing RZ interchangeable backs, I felt I needed a 645 with the same modular design. I got a good deal on a 645 Pro TL, with an AE prism finder. I bought a second back and reveled in aperture priority. Just a little bit of help was such a relief.

After working with both systems for a few years now, I can honestly say that if my house was on fire, I'd have to be held back from rescuing the RZ67 II. There is something magical about that big bulky black box that is hard to express.

These three cameras have collectively changed the way I understand photography, opening doors to new skills I have brought alongside my global digital work. They have also caused my digital cameras to lose monopoly. Is medium format now firmly re-established? Then again, did it ever really go away?

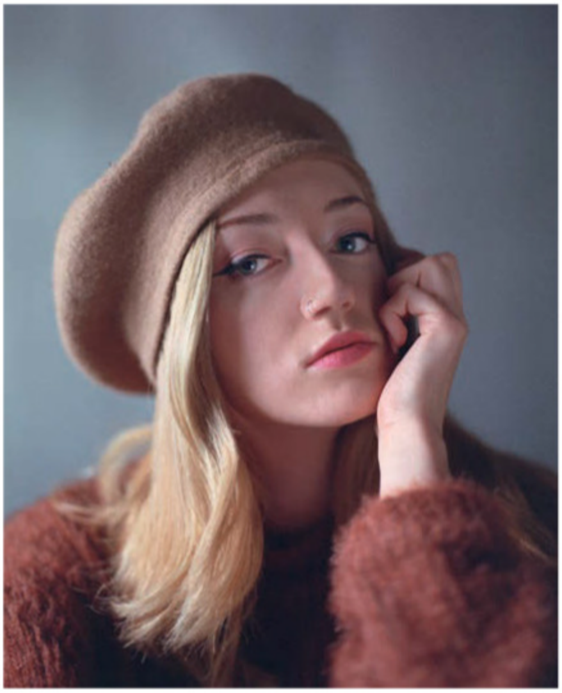
Left: A Mamiya 645 Pro TL

Why it Works

At the start of a studio shoot with local Torbay pro Clive Figes, the hired model had to unexpectedly leave halfway through. This left me with my admin assistant Jess, who had never done any modelling before. Sat on a wooden chair in front of the RZ67, Clive had some fabulous clothes and props that we experimented with, but it was this image of her wearing a brown beret (below) that really stood out.

The camera was set to an angle slightly lower than head height, with the light coming in from a window to her left. There was no flash or reflectors, just light that was diffused through multiple net curtains that created a flattering directional ambience.

Using the 110mm lens and Pro400H, I shot a few frames at f/2.8 which I now realise was a slight error and should have been f/4 or greater. The longer focal length reduced the depth of field a little too much which I should have considered, but the portrait is so captivating, with beautiful render, colour, textures and light.



I really learned the power of this magical combination. Shot on Portra 400, the colours, tones and light fall-off is simply sublime. Mamiya RZ67 II, 110mm F2.8 lens

Amateur Photographer

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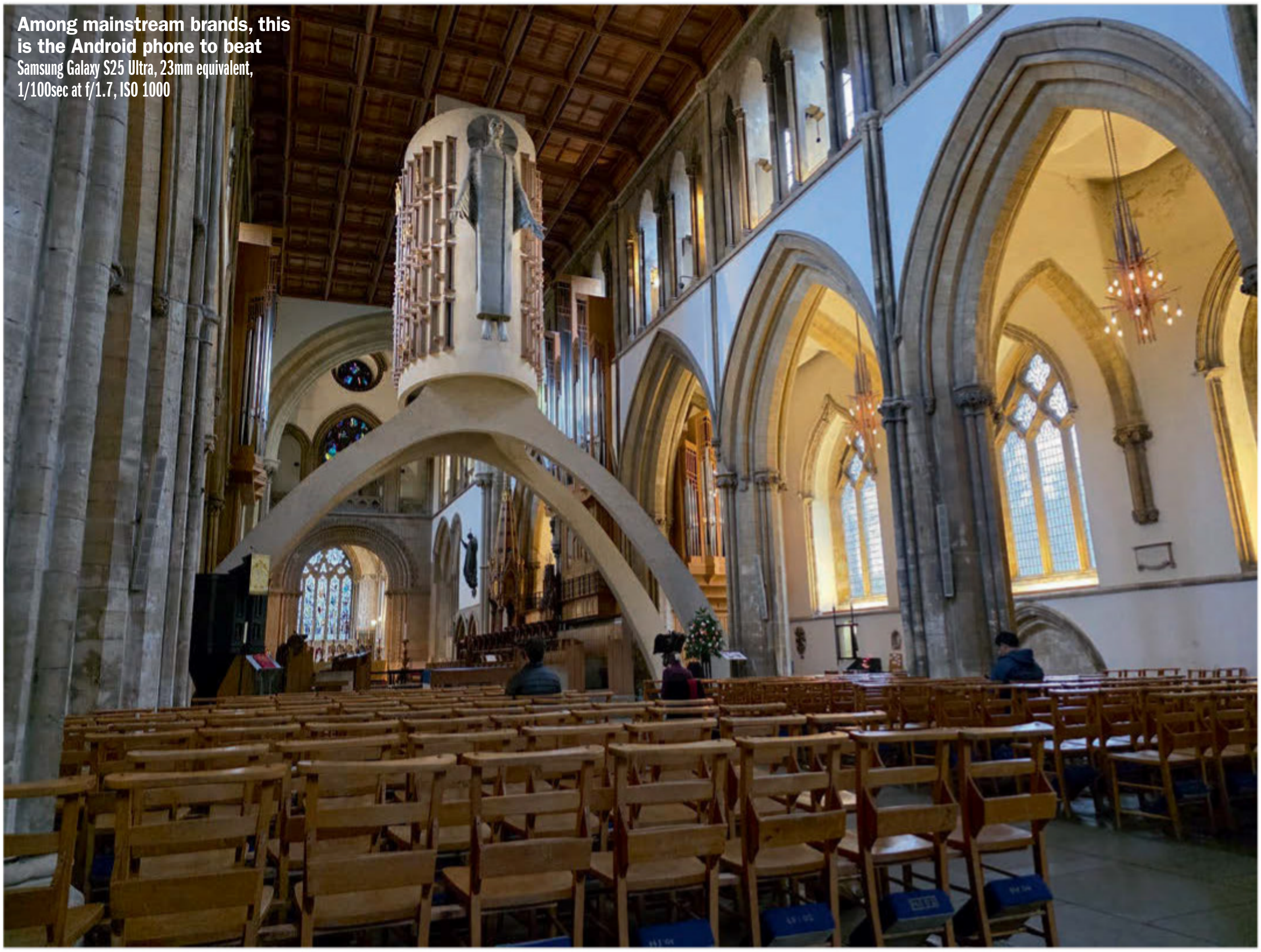


Among mainstream brands, this is the Android phone to beat
Samsung Galaxy S25 Ultra, 23mm equivalent, 1/100sec at f/1.7, ISO 1000

Samsung Galaxy S25 Ultra

Samsung hasn't pulled out the stops to entice photographers to upgrade – but perhaps that's no bad thing. **Amy Davies** finds out more

The newest iteration of Samsung's flagship smartphone builds on the success of previous generations. The Samsung Galaxy S25 Ultra brings the AI photography features of the S24 Ultra, with a modest redesign of the outer body, as well as a slight improvement to one of the four cameras.

Features

Like the S24 Ultra before it, the S25 Ultra features four lenses, which is the most you'll currently find on any smartphone, and is more than you'll see on other flagships from the likes of Apple and Google.

As well as a standard 1x lens, you also get an ultra-wide and two telephoto lenses, offering 3x and 5x zoom. An upgrade from the S24 Ultra is that the ultra-wide now features a 50MP sensor, rather than the 12MP sensor as seen before. Whether this has any major impact on image quality, we'll find out later in the review. Images are by default output at 12MP from three of the lenses, and 10MP from the 3x lens, which has a 10MP sensor.

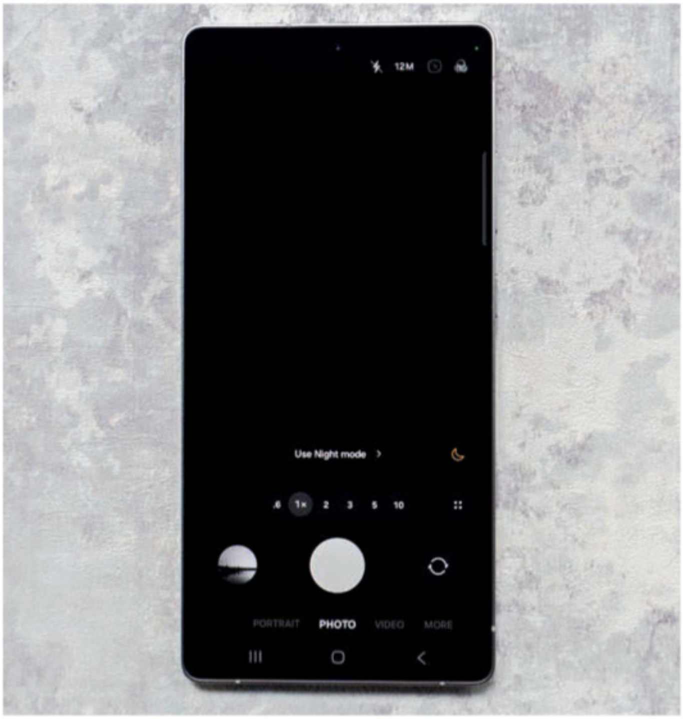
The 5x lens also has a 50MP sensor. Previous generations of the SXX Ultra series had a lower resolution, but more powerful 10x zoom. With the S24 Ultra last year, Samsung claimed that AI technology meant that the 5x lens and 50MP combination could provide just as good results as a 10x lens. There's also digital zooming up to 100x

At a glance

From £1,249

- 200MP wide camera, 23mm, f/1.7, 1/1.3in sensor, PDAF, OIS
- 50MP ultra-wide camera, 13mm, f/1.9, PDAF
- 10MP telephoto camera, 69mm, f/2.4, 1/3.52in sensor, PDAF, OIS
- 50MP telephoto camera, 115mm, f/3.4, 1/2.52in sensor, PDAF, OIS
- 12MP f/2.2, 26mm selfie camera
- 6.9in, 3120x1440px AMOLED screen, 2,600 nits peak brightness, Corning Gorilla Armor 2
- 8K 24/30fps, 4K 30/60/120fps video recording
- Android 15
- Qualcomm Snapdragon 8 Elite processor

You can get decent close-ups, but there are better smartphones out there for macro
Samsung Galaxy S25 Ultra, 69mm equivalent, 1/100sec at f/1.7, ISO 160



The S25 Ultra's native camera app is comprehensive

available, but in the past we've generally found that to be more of a marketing gimmick than anything else.

One noticeable change has been made to the S Pen, a stylus which is found hidden in the S25 Ultra's base. It's no longer got Bluetooth, which means you now can't use it to trigger the camera's shutter release. Okay, this by itself is not exactly a dealbreaker, but it was a quirky and useful feature for group shots and even for some other subjects, such as low light. So it's a shame for this to have been removed.

The S25 Ultra builds on the AI introduced with the S24 Ultra, with a range of additional features for searching and so on, including inside the photo gallery. There's also been some improvements to video recording, with the ability to use AI to improve the audio quality.

Although there are few hardware upgrades, some other notable software updates include a new 'Virtual Aperture' setting which can be used in the Expert RAW mode, and more additions to the AI editing tools as found in the S24 Ultra. Videographers will also be keen to note the new pro-grade 'Log' tools for exposure control and colour grading in the Pro Video mode.

Handling and design

Samsung has made some minor adjustments to the look and design of the S25 Ultra, but it's not a million miles away from the S24 Ultra.

Essentially, it's got slightly more rounded-off corners on the back, while having flatter sides, for a chunkier overall look. The lenses also now have large black circles around them, rather than thinner silver bezels. Whether you like this change or not is going to be a matter of personal preference.

What hasn't changed is the overall size of the device, which is still rather on the massive side. With a 6.9in screen, it's quite cumbersome, and personally I prefer a much smaller phone. I'd like to see Samsung going the way of Apple and Google and introducing two size variants in its flagship models. While you can get smaller Samsungs, you lose out on all the camera goodies that come with the S25 Ultra. One bit of good news however is the 'thinnest bezel ever' seen in an S series, so although that screen is undoubtedly massive, you are at least getting the full advantage of the whole area. And I can't deny that videos and pictures look great on it.

Another great thing about the S25 Ultra's screen is its anti-reflective coating, which does a fantastic job of reducing glare and reflections. You can really see this in action when you place it next to another phone which doesn't have the same benefit. Its maximum brightness is 2,600 nits, which is pretty good – but there are some much brighter options out there, such as the 5,000-nit Honor Magic 7 Pro.

All of the S25 Ultra's lenses are found in a group on the left hand side of the back of the phone. This looks neat, but it does mean that if the phone is placed on a surface such as a table, it wobbles and doesn't sit flat. You can mitigate this somewhat by using a case that evens out the surface a bit, though. We generally recommend using cases, even though the S25 Ultra benefits from Corning Gorilla Armor 2 for enhanced protection.

Camera app

Samsung phones have a pretty comprehensive native camera app, and the S25 Ultra is no different. To access it from the locked/off screen, you can quickly double-press the phone's power button, which is useful for reacting to events unfolding in front of you.

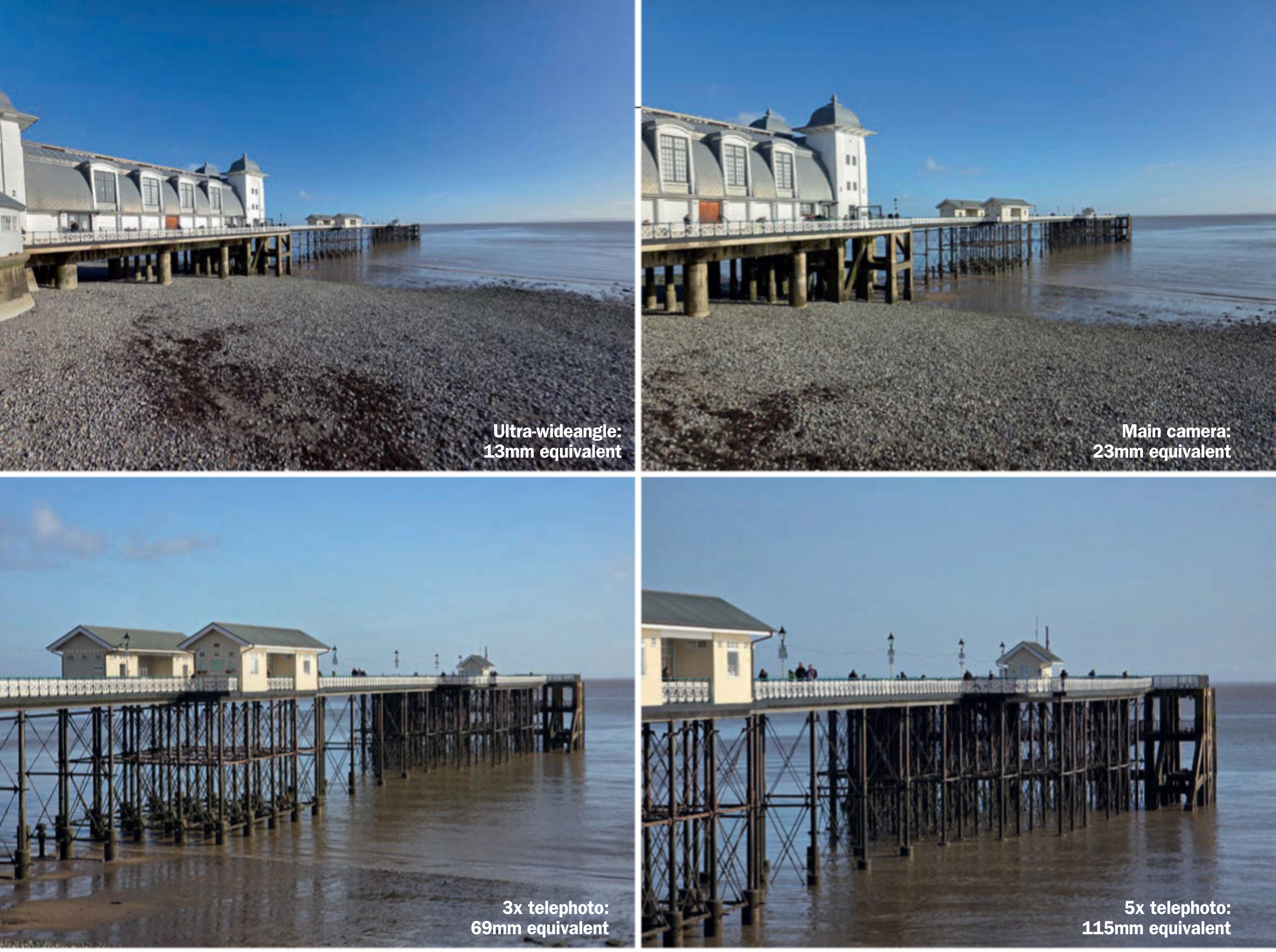
By default, you'll find yourself shooting in the 'Photo' mode, which gives you access to all of the lenses, as well as digital or cropped options in between. So for example, you can tap straight to 2x, 10x and even 20x, 30x and 100x. It's great to be able to quickly jump to the different options, and although you can also pinch to zoom in, it's a much quicker process when you want to go beyond 10x if you can just jump straight to 100x.

In the native photo mode, you should find that Night mode automatically kicks in during low light, while macro is also automatically activated if you get close to a subject. There is a separate manually-selectable night mode.

Sadly, though, there's no separate macro mode. Instead for close-up shooting, the S25 Ultra still uses the traditional (for phones) method of switching to the ultra-wide camera if you bring it close to a subject. Over the past few years, phones which switch to the telephoto camera tend to produce much better results, so it's a shame not to have it here. It seems only to be the Chinese manufacturers doing this though, with Apple and Google also resistant.

Some digital filters are available in the native photo mode, which are quite fun to experiment with. You can also adjust a few settings, such as resolution; indeed if you want to, you can shoot at

Images are bright, vibrant and contain plenty of detail
Samsung Galaxy S25 Ultra, 23mm equivalent, 1/100sec at f/1.7, ISO 125


Ultra-wideangle:
13mm equivalent
Main camera:
23mm equivalent
3x telephoto:
69mm equivalent
5x telephoto:
115mm equivalent

This comparison shows the different angles of view of the Samsung S25 Ultra's four lenses

SAMSUNG
SAMSUNG

The S25 Ultra (left) has changed in appearance only slightly compared with its predecessor

either 50MP or 200MP when using the main sensor. Note that in the standard Photo mode, you can't shoot in raw format.

A dedicated Portrait mode can be used to photograph people, giving you a shallow depth of field effect. It can also be combined with Night mode if you're shooting portraits in low light. You can also use the Portrait mode when shooting selfies. I'd like to see Samsung add the ability to transform an image shot in the general Photo app to a Portrait-style image after the fact, *a la* Google and iPhone, but you can't always have everything in life.

There are some extra camera features hidden away under a More tab. This is where you'll find two different advanced modes, called simply 'Pro' and 'Expert Raw'. The latter has the new 'virtual aperture' mode. It's in either of these modes that you can shoot in raw format, if you

Portrait mode produces some good results
Samsung Galaxy S25 Ultra, 23mm equivalent, 1/100sec at f/1.7, ISO 200

like. Other shooting modes here include Pro Video, Panorama, and Portrait Video.

For general video shooting, there's a normal Video mode. Here you can access all of the lenses, and even get the ability to shoot at up to 8K when working with the main sensor.

As with the S24 Ultra before it, the S25 Ultra has a wide variety of different AI editing tools which you can use after the fact to alter or improve your shots. You can move objects and people around a scene, remove 'photobombers' and so on. Some of these work better than others.

In my experience, the editor in the Google Pixel is more effective than with the Samsung, giving you a better set of more useful options to work with. That said, results do seem to be superior from the S25 Ultra, compared to the S24 Ultra – for example, doing better to remove additional shadows and so on. Either way, it's worth experimenting with what it can do.

Image quality and performance

With very little in the way of improvements for the camera hardware, I wasn't expecting a great leap in image quality for the S25 Ultra, and safe to say that's exactly what I've got. Now, that's not to say it's a bad thing – the S24 Ultra provided excellent images, and the S25 Ultra continues to do the same thing.

If you've already got an S24 Ultra, there's not really anything to tempt you to upgrade here – but perhaps Samsung isn't aiming the phone at you. It's more likely to be aiming it at people who've got an older device, like an S21 Ultra, S22 Ultra or perhaps an S23 Ultra. Or people who have different phones or brands altogether. And for anyone who doesn't happen to already be using one of the best flagships of the moment, this is likely to be a significant step up in image quality.

As usual, the best results are found from the main 200MP sensor, but the others do a good job too. The 50MP ultra-wide sensor is the only sensor which has seen a change in specs, and that does seem to contain a touch more detail than before. But it's pretty hard to spot the differences in most day-to-day shooting scenarios.

The 3x lens is good for getting closer to the action, but it isn't as good as the 1x lens. The 5x lens gets you closer still, and again puts in a decent enough performance. It's this sensor that is also used for the 10x, 20x, 30x and even 100x options. 10x is fairly usable, especially in good light, but beyond that you'd probably need to be fairly desperate for a record shot to use it. 100x remains a marketing gimmick, leaving you with blurry and unusable images.

On a more positive note, colours are very good – Samsung seems to have toned down its overly garish shooting options for the last couple of models. It's still a little more vibrant than real life, but perhaps that's no bad thing. Even better is that colours are pretty well matched between the different lenses.

In low light, the S25 Ultra does a very good job – it's about the same as the S24 Ultra. There's a very slight improvement to be seen with the ultra-wide lens, which now renders a little more detail in shadow areas compared with its predecessor. This is noticeable when looking at

The inbuilt digital image filters are fun to experiment with
Samsung Galaxy S25 Ultra, 23mm equivalent, 1/180sec at f/1.7, ISO 40

images shot by both side-by-side, but it's unlikely that anybody who doesn't have access to both models will be able to spot a huge difference.

It remains disappointing that the bigger brands don't adopt better macro shooting capability. Here with the S25 Ultra, the performance is reasonably good, but it's not as good as seen elsewhere, particularly from devices such as the Xiaomi 15 Ultra and the Vivo X200 Pro.

The portrait effect remains pretty good – again, it's about on a par with the S24 Ultra. That means you get nicely detailed people shots with a nicely blurred background. Selfies are fairly good, but the 12MP front-facing camera is starting to look a bit old-hat now compared with some of the other devices on the market.

Video is very good. Although 8K is available, most users will likely stick with 4K or Full HD. With either of these options you can switch between the various lens and digital zoom options. The results are fairly stable when shooting handheld and nicely coloured and detailed.

Value for money

The S25 Ultra is one of the most expensive smartphones you can currently buy, with a starting price of £1,299 for the 256GB option. The price increases further if you want extra storage, being £1,349 for 512GB or £1,549 for 1TB.

That's a huge amount to pay, but it doesn't necessarily equate to bad value, if it's the phone you want – and it does a lot for you. It also depends on which phone you currently have and whether it represents much of an upgrade.

As already mentioned, if you bought an S24 Ultra last year, this is barely any kind of upgrade at all. Put simply, I'd keep what you have and wait until at least next year before upgrading. Unless you really must have the latest device, it's a great way to part you from your cash without getting much in return.

If, on the other hand, you're coming up from an older Ultra model, then it's likely to be much more worth doing. Even more so if you're coming up from a non-Ultra model (or, shock horror, another brand altogether).

Compared with other flagships currently available, the S25 Ultra is a difficult price to beat, too.

Although if you're a hardcore Android fan, the idea of an iOS device might be anathema, it's interesting to compare the prices of the two – they're the biggest-selling brands, after all. The iPhone 16 Pro Max starts at £1,199, though the prices are more evenly matched for the 1TB version (£1,599 for the iPhone). Remember, however, you will likely get more back for an iPhone when you come to sell it on in the future. Also remember that you can buy a smaller – and cheaper – iPhone 16 Pro and enjoy exactly the same camera system.

Looking outside the big two will get you some better bargains. The obvious Android contender is the Google Pixel 9 Pro XL, which has equivalent prices of £999-£1,349. Here though, it'll be the Samsung which likely holds better value for resale purposes, so that's always something to think about.

On the whole, the S25 Ultra is very expensive, but you do get a great-performing phone for your money.

Verdict

Amateur Photographer Testbench Recommended ★★★★½

OVERALL, the Samsung Galaxy S25 Ultra is a great-performing device, and it produces excellent photos and videos on the whole.

It's a big device, which will be to the tastes of some, but perhaps put off others. I'd love Samsung to introduce a smaller Ultra variety, but perhaps it believes the market isn't there.

The native camera app has a lot going for it, including the AI editing suite which can really help to improve your photographs.

So, what are the drawbacks then? Well, the biggest one is simply that it's not much of an upgrade compared to the previous model. There's a minor improvement to the camera set-up, while the aesthetics of the device have been changed a little.

It's not really enough to tempt existing S24 Ultra owners, aside from those who are super-fans of the brand and probably pre-ordered it the moment it was announced.

But is that a bad thing? I say it's not – we shouldn't feel obliged to upgrade our perfectly good phones every year, as it's bad for your wallet, and terrible for the environment. Better to wait at least two to three years between upgrade cycles and remain content with what you have.

If you're upgrading for the first time in a while, the S25 Ultra is a fantastic option. It's probably not the best smartphone on the market just now; I'd give that to the Xiaomi 15 Ultra. But for those who'd prefer to stay with mainstream brands, it's certainly the Android to beat.

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Billingham TEN-16

Andy Westlake tries out a bag that's a perfect fit for rangefinder-style cameras such as the Fujifilm X100VI

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It's no secret that one of the most popular camera lines of the past few years has been Fujifilm's X100 series. But it's been difficult to find a high-quality carrying case that matches those cameras' classic style. If that's something you've been searching for, then be prepared to break out your credit card now, as the Billingham TEN-16 is here.

This beautifully made soft pouch is the perfect size for the X100VI. The camera will fit with many popular accessories attached, including half-cases and hand grips. Weather-sealing UV filters and slimline lens hoods can be accommodated, too. Even the classic vented LH-X100 hood fits, if you're happy to slip it in over the lens in reverse.

More generally, the bag will accept flat-bodied rangefinder-stye cameras up to about 14cm wide, 8cm tall, and 7cm deep including the lens. For example, I was able to fit in the Olympus PEN-F with 17mm f/1.8 lens, or the Sony A6000 with the Samyang 35mm f/2.8. Many 35mm compact rangefinders will fit too, such as the Leica CL with Voigtländer 40mm f/1.4 lens, or the Olympus 35SP.

In design terms, the bag is pretty simple. You get a large main pocket for your camera, with two slim pockets at the back. The front one of these is 8cm deep, which makes it perfect for a spare SD card. Behind it is a full-depth pocket that could, perhaps, hold a smartphone. If you want to carry a spare battery, you'll have to drop it loose into the bottom.

For carrying, the TEN-16 comes with a high-quality leather shoulder strap. Alternatively, it can be attached to your belt via a pair of loops on the back. These also allow it to be used as an end-pocket on many of Billingham's shoulder bags, including the popular Hadley Pro range.

Access to your camera is very quick, even one-handed, via Billingham's signature 'clogball' closure. Padding on the front, sides, and base gives a good level of protection without making the bag too bulky. Materials and construction are exemplary, with the firm's three-layer canvas incorporating a butyl-rubber middle layer that makes it practically impermeable to water.

Verdict

The Billingham TEN-16 is is a lovely little bag that's perfect for the Fujifilm X100V and other similarly sized cameras. It's beautifully made from top-quality materials and should keep your camera protected no matter what the weather. Yes, it's expensive, but it's worth every penny.

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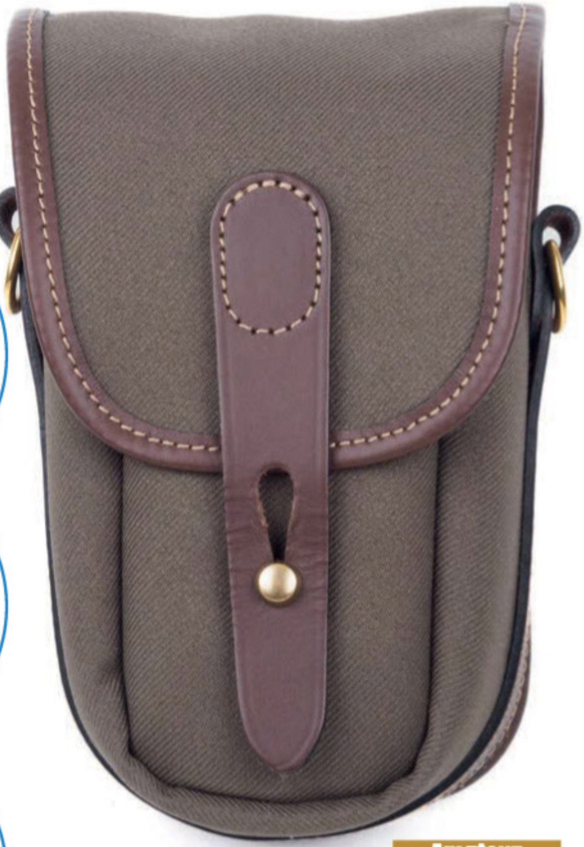


Colours

There's a choice between Black/Black, Black/Tan, Burgundy/Chocolate and Sage/Chocolate colour combinations.

Strap

The shoulder strap is adjustable, removable, and (in a first for Billingham) made entirely from leather.

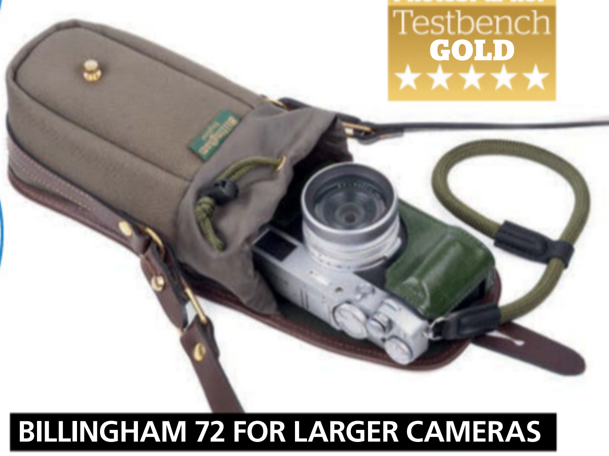
Belt loops

Two press-stud leather loops allow the bag to be attached to your belt or to certain Billingham bags as an end-pocket.

Drawstring

A neatly designed drawstring fabric closure helps keep your camera protected from the elements.

Amateur Photographer Testbench GOLD ★★★★★



At a glance

- For compact rangefinder-style cameras
- Four colour options
- Quick 'clogball' closure
- Removable shoulder strap
- Approx 18x12x10cm (external)
- Approx 16x9.5x7cm (internal)

BILLINGHAM 72 FOR LARGER CAMERAS

If you shoot with a larger compact camera, and particularly a Leica Q-series model, take a look at the Billingham 72 instead. This measures 15x13x19cm, and features a front pocket and removable webbing strap. It comes in a choice of seven colour combinations for £142.

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Join us for a three-day celebration of outdoor photography! This festival is a must for anyone passionate about landscape, wildlife, travel and street photography and brings together world-class experts. They will share their knowledge and passion through talks, presentations, workshops, and interactive activities.

There's something for everyone, whether you're an experienced photographer looking to refine your skills or a budding enthusiast.

Each day will be packed with inspiring sessions, covering a wide range of interests. Each speaker will be delivering a keynote speech on their area of specialism and leading a hands-on separate workshop to give smaller groups the opportunity to learn first-hand.

Don't miss out on this extraordinary opportunity to learn, network, and be inspired. A limited number of early bird tickets are now available, so book yours today!

MEET OUR SPEAKERS

CONFIRMED EXPERTS INCLUDE...

Charlie Waite

Landscape legend on how to master natural light and composition.

Josh Dury

UK's hottest young astro-photographer talks kit, technique and editing skills.

Damien Demolder

Ex AP-editor and street photography star hosts photo walks and more.

Andrew Fusek Peters

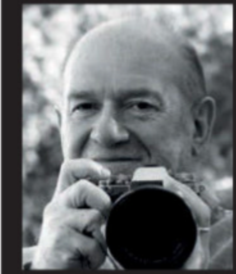
Top wildlife pro Andrew reveals how to get winning shots in your garden.

Emily Endean

New ideas for great seascape shots, including working in the water!

Jordan Banks

Expert insights from this travel ace, a regular in *National Geographic*.



Chris Coe

Travel Photographer of the Year organiser shares tips for winning.

Liam Man

How to use drones in landscape photography for amazing images.

Nick Turpin

Highly creative street photographer helps you get more creative results.

Peter Dench

Your chance to do a photo walk with this street/documentary photography legend.

Tesni Ward

Revealed: biggest mistakes in wildlife photography and how to avoid them.

Tim Flach

World-famous master of animal portraiture educates and inspires you.

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EISA
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THE EISA PHOTOGRAPHY MAESTRO CONTEST 2025

SHUTTERSTOCK.COM

This year's theme: Street Life

Scope and Contest Rules:

The competition has two categories.
Single: You may submit one picture based on the theme of 'Street Life'.
Series: You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Street Life'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition. AI-generated images and pictures older than 2022 are excluded.

PRIZES:
SINGLE PICTURE
€1,000 & EISA Maestro Trophy
PICTURE SERIES
€2,000 & EISA Maestro Trophy

NATIONAL DEADLINE: MAY 15TH 2025
Email your entry (single image OR series) to: ap.Maestro@kelsey.co.uk. Images must be JPEG and a minimum of 2,000 pixels on the longest side. AP will choose the winners and publish them in a July issue. The first-placed winners will receive a one-year digital subscription to AP and go forward to the International round.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500

EISA
EXPERT IMAGING AND SOUND ASSOCIATION
Maestro Photo Contest
2025
Street Life

INTERNATIONAL JUDGING: JUNE 2025
The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2025. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2025 and revealed, online, alongside the EISA product Awards on 15 August 2025.

The winning international photographs will be published in the Sept or Oct issues of all 15 EISA photo magazines/ websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Sept 2025

For further details, terms and conditions visit www.eisa.eu/maestro and www.amateurphotographer.com

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LETTER OF THE WEEK

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

One man in a boat

© BOB BREWER

Bob got the shot, but also got that sinking feeling!

As a keen wildlife photographer I sometimes use a small, inflatable boat equipped with a silent electric motor to get some low-level wildlife shots without causing disturbance.

First outing this year and I launched my craft from a small marina in a tidal creek. With a 600mm lens I started to get a few shots of waders and other birds, including the godwits in this shot. However, unlike all previous trips, this time things did not go quite to plan.

On heading back I noticed that the rear half of my boat was looking a tad soft and the outboard was sagging somewhat. The nearest land was about 400 metres away but with no access at all, so heading there would have been very problematic. My launch point at the marina was about 800 metres upstream against the tide. I decided to turn up the power and try for the marina. Seemed that as the pressure dropped in the rear half of the boat, so did the rate of air loss and I was able to keep going, just. After what seemed like forever I was in striking distance of the marina and with minutes to spare managed to beach the boat and wade ashore.

On getting the boat out and checking, I soon found and repaired the puncture, but for future reference will do a thorough check before setting off again.

Bob Brewer

Glad you got back okay, Bob! No shoot is worth risking your life for, so it's a reminder to always put safety first. This is a nice capture too.

Win! SAMSUNG A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit **www.samsung.com/uk/memory-storage-devices/**

© DAMIEN WALMSLEY

Damien's picture of the restoration of famous 17th-century landmark Chesterton Windmill

Don't miss this sail

Chesterton Windmill is one of the most photographed monuments in England. There are more than 15,000 photographs on Instagram alone and it features in many landscape portfolios. You may not have realised but no one has been sending pictures into AP as the sails were removed in early 2021 as they had cracked. Now four years later they are back and I expect many photographers will be taking pictures of it again.

See more on my blog at bit.ly/chestertonwindmill

Damien Walmsley

Do the maths

In testing the Leica SL3-S (AP 18 March) Andy Westlake finds the price hard to justify, especially when comparing it with Panasonic's Lumix S5IIX.

Now, I'm not here to try to justify Leica's pricing policy, but if he's got his heart set on the SL3-S than I, as a retired accountant, might be able to help him.

In much the same way as a Mercedes will cost more up front than the equivalent Ford (say), it will likely command a higher trade-in price when the time comes to change. And if the Leica's build quality is indeed 'bombproof' where by implication the Lumix's is not, then it may be that the maintenance costs over a period of ownership will be less.

In other words, the whole-life cost of owning the Leica might, just might, be less than the Lumix. I don't have the relevant data, but I'm guessing Andy does.

On the other hand, this could just be a fine example of 'man-maths!'

Alan Cox

Technical editor Andy Westlake replies: Thanks for doing the maths, Alan. Nobody knows what the SL3-S and S5IIX will sell for in, say, five years' time. I would also add that whole-life cost of ownership is irrelevant if you can't afford something now!

THIS WEEK WE ASKED...

What's your go-to camera and lens set-up?

You said...

MarkPimlott @Mark_Pimlott
A Hasselblad H4X plus P45+ back, with either the 28mm or 100mm depending on what I am shooting.

Dean Davies
At the moment, G9 and Olympus 300mm Pro, although getting an OM-1 shortly.

Charlie Jobson
I keep things simple but versatile with a Sony A6500 and Tamron 18-300 lens.

Gary Pearson Photography
Sony A7R V with Sony 24-105mm is my most versatile and used combo, but my favourite lens to use for fantastic edge-to-edge sharpness and also amazing bokeh is my Sony GM 70-200mm F2.8.

Graham Parry
Travel – Lumix GX8 with 12-32 & 14-140. Studio – Olympus OM-D E-M1 Mk III with 12-48mm. Everyday – iPhone 11 Pro Max.

Austen Milbank
For fun travel and street, I use a Zfc and a Z 24-120mm f/4. For work, my go-to is a Z6II and the Z 85mm f/1.2.

Share your photos and comments with us on social!
See page 3 for how to contact us

Steve Walker
Nikon Z6III, 24-200mm lens. Brilliant, brilliant general-purpose set-up for landscape, cityscape, reportage, portraits – even some sports and wildlife capabilities. I do have other lenses, but rarely need them.

Kieran Picken
Digitally, my D780 and Sigma 70-200mm f/2.8 are my most frequent combination, perfect for landscape work. On film I usually have my Zenit TTL with a Pentacon 50mm f/1.8 and a yellow filter for street especially, demos etc. Although the Zenit is in need of some TLC as the ISO wheel for the light meter is a bit loose and less reliable than it was!

Yuki Lee @YukiLee_Images
Nikon Z8, 100-400mm f/4.5-5.6 VR S.

Lynne Atkin
Traded all my Sony gear for a Leica Q3 43. Simple and easy to travel with.

Caroline Webb
Canon EOS R5 with RF 200-800 for wildlife shoots.

Stewart Chambers
Fuji X-T5, 16-55 F2.8.

Kirstysphotographicshop
It has to be the OM System OM-1 with the Panasonic 25mm or the Olympus 45mm prime or even the Panasonic 12-60mm – either one of those three lenses.

Derrick @Docsaidit
Canon R10 with the Sigma 18-50, Canon 10-18, Canon 55-210 (all RF-S).

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Our favourite photos posted by readers on our social media channels this week

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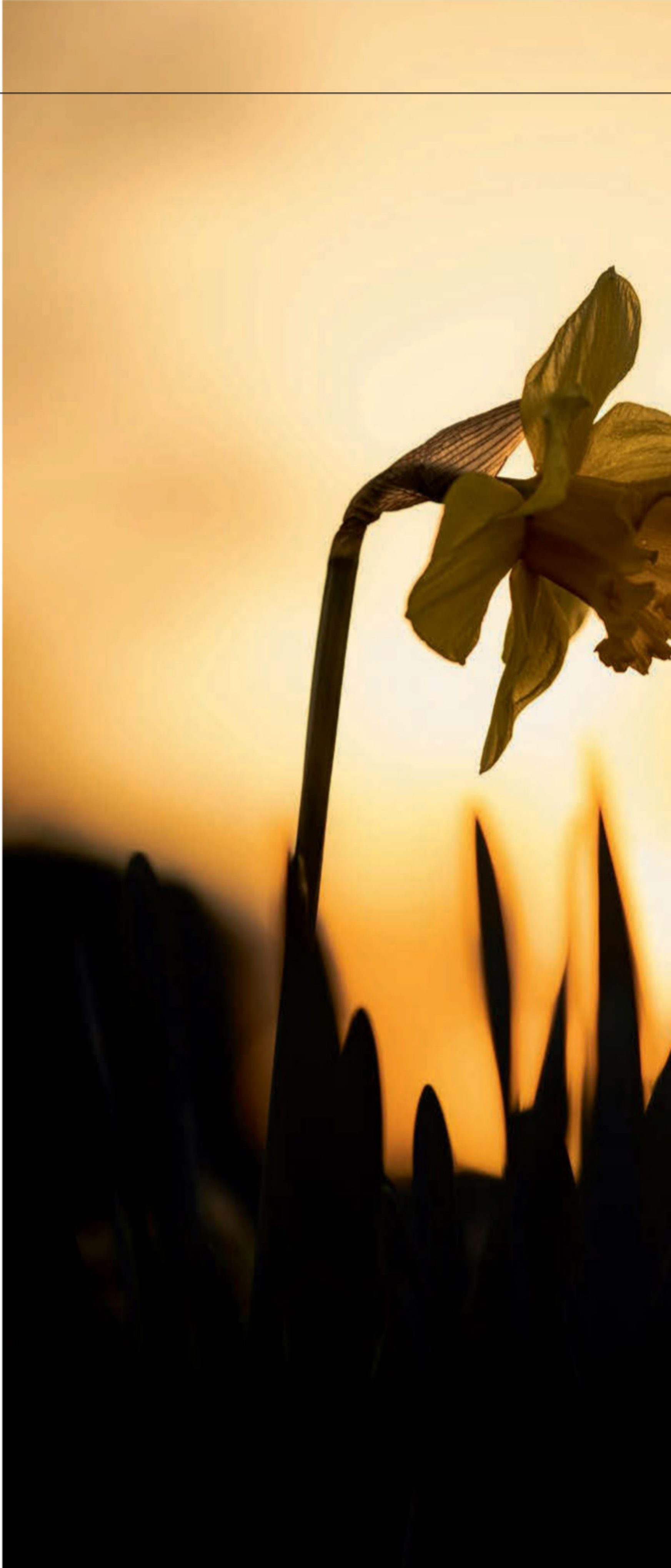
#appicoftheweek

The Narcissist

by Dan Cook

Canon EOS R5, Canon RF 100mm F2.8, 1/640sec at f/2.8

'This image was shot as the sun was setting in the background in Laverstock, Salisbury. The fiery backdrop and the shadowed flowers in the foreground made this single flower really stand out for me.'
Instagram: @danc_imagery



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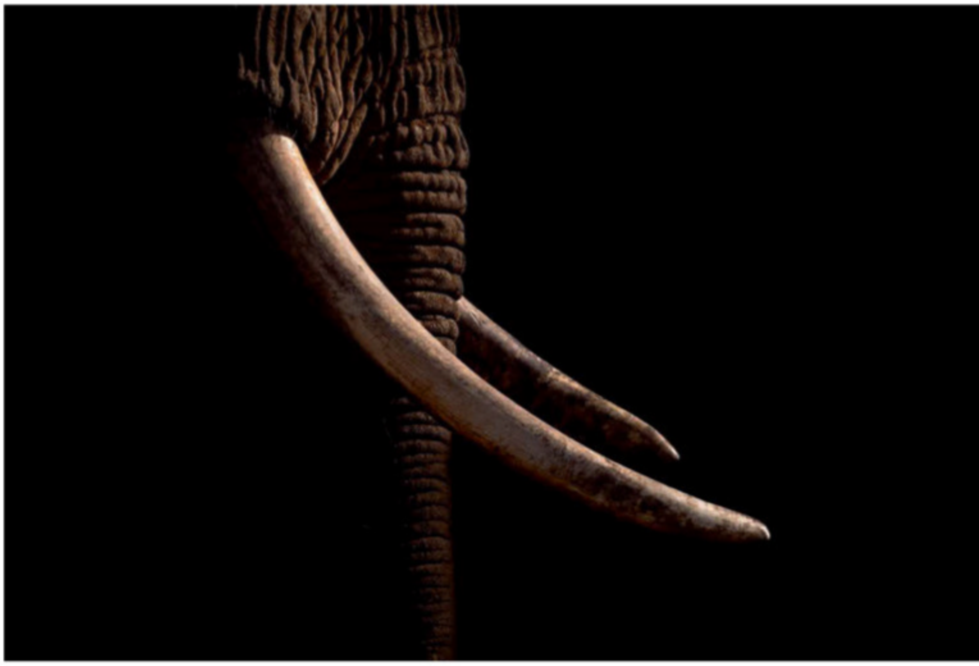


Out of the Dark
by Christine Lundvall

Canon EOS R5, Canon RF 400mm F2.8, 1/2500sec at f/5, ISO 100

'With so many different ways to photograph the African elephant, this moment captured my attention – the elephant in deep shadow but its tusks illuminated in soft light. Each tusk reveals its intricate textures and natural beauty – a gentle reminder of the harmony we must strive to preserve between humanity and wildlife. Taken in Samburu, Kenya.'

Website: clundvallphotography.com
Instagram: @chrislundvall

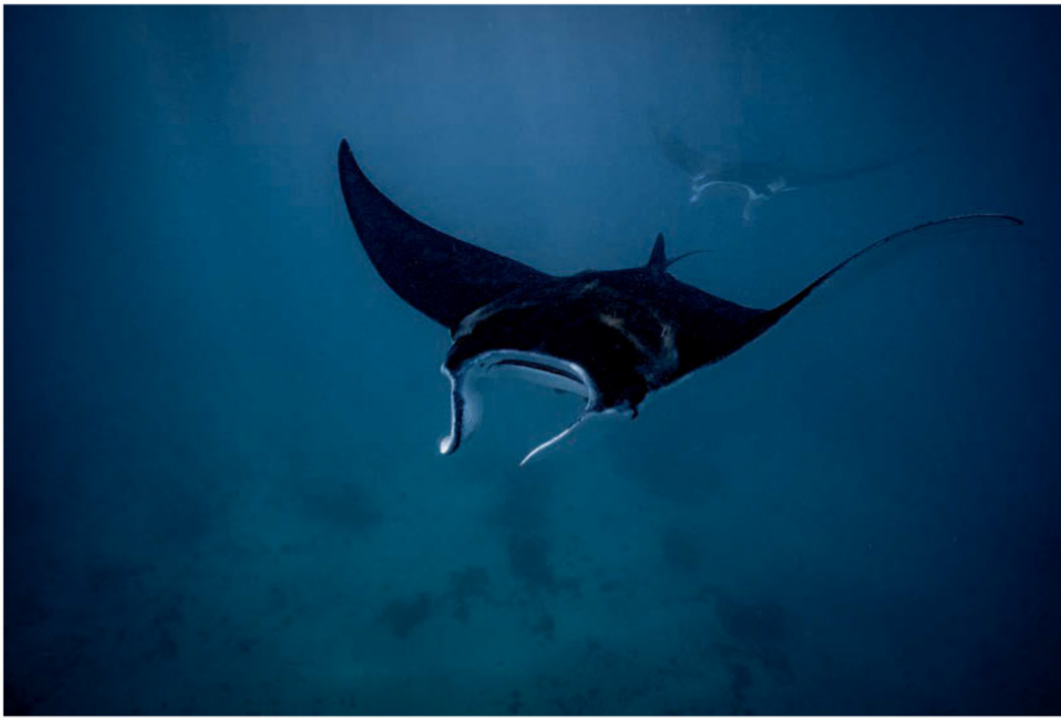
It's good to share

Manta Train by Lucia Fittipaldi

Sony Alpha 6300, 10-18mm, 1/320sec at f/8, ISO 200, 16mm

'Springtime on the Ningaloo brings love to the reef. Manta rays dance gracefully in coordinated movements as part of a courtship, where a big female is followed by a line of males. Here, we can see part of a chain gliding over the deepest part of the sand flats of Coral Bay.'

Instagram: @lu.fitti



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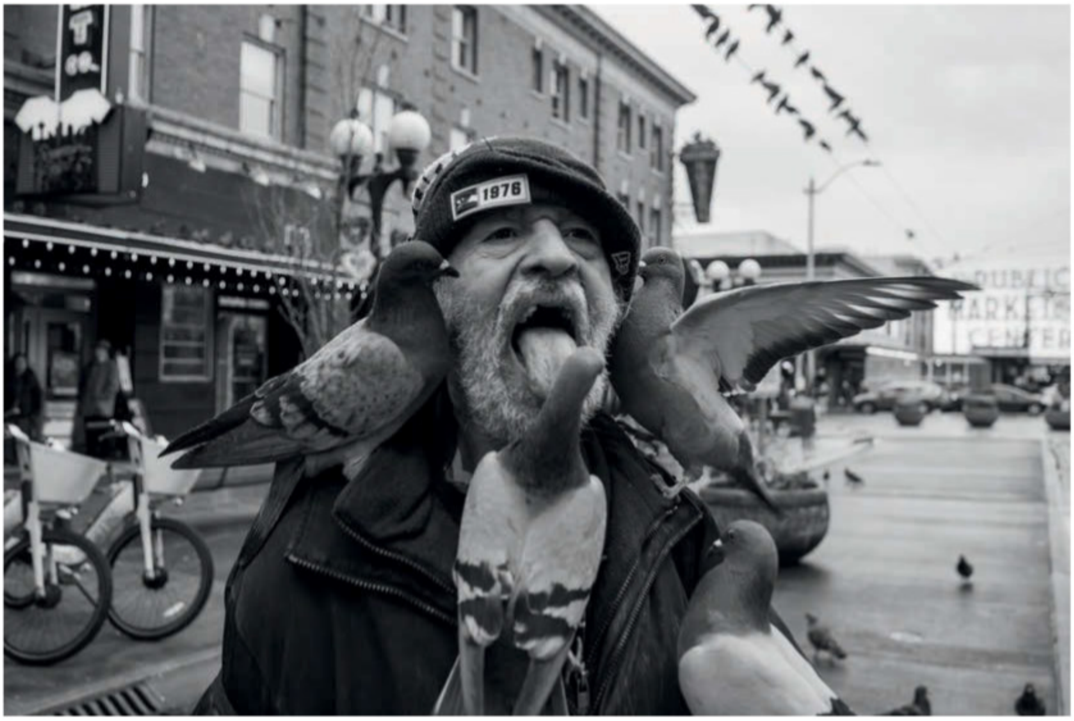


Papa Bird by Paul Goo

Leica M10, Voigtlander 28mm f/2.0 Ultron VM II, 1/250sec at f/4, ISO 640. Converted and edited to B&W in Lightroom

'This man is one of a few people at Pike Place Market who feeds the pigeons daily, but he's the only one brave enough to be mama-birding them, hence the name Papa Bird. I have yet to get his actual name since his mouth is usually full of rice.'

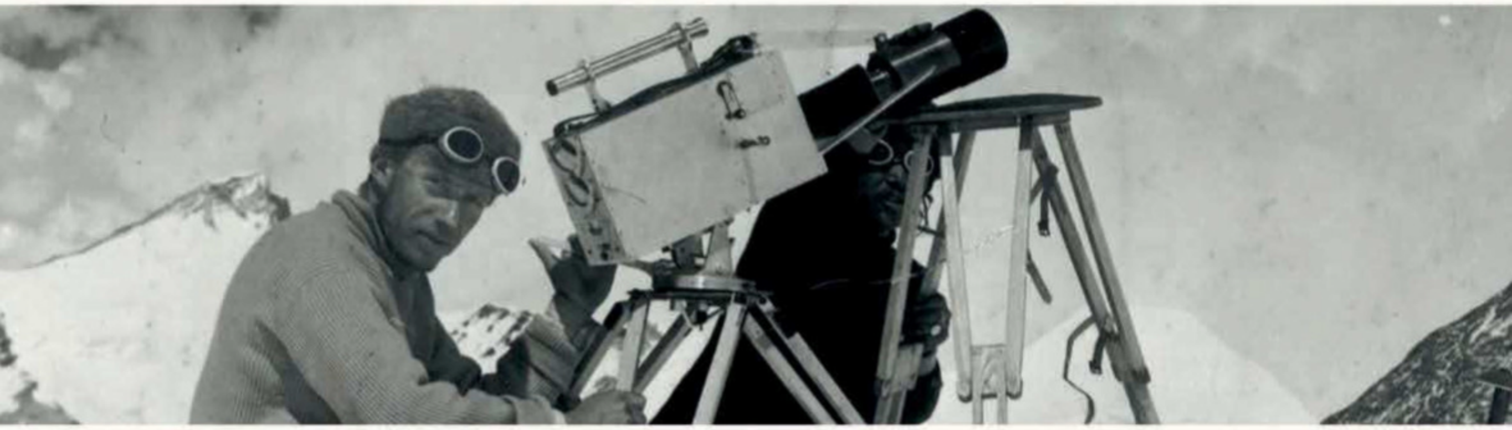
Instagram: @studio.goop

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

Amateur Photographer

EVEREST EXHIBITION

An exclusive evening at the RGS



Thursday 3 April | 6:30 PM - 8.30 PM

Tickets only £15

Royal Geographical Society, South Kensington, London

Join Amateur Photographer and the Royal Geographical Society's Photographic Curator, **Jamie Owen FRGS**, for an exclusive behind-the-scenes tour of the early history of photography on Mount Everest and the RGS archives.

Enjoy a complimentary glass of wine as you gain rare insights into the mountain's first photographic and cine-film records, dating back to 1907 through to 1953. As part of this unique experience, you'll be granted behind-the-scenes access to the Society's photographic archive, uncovering original historical images.

A must-attend event for photography enthusiasts and history lovers alike! Secure your place today.

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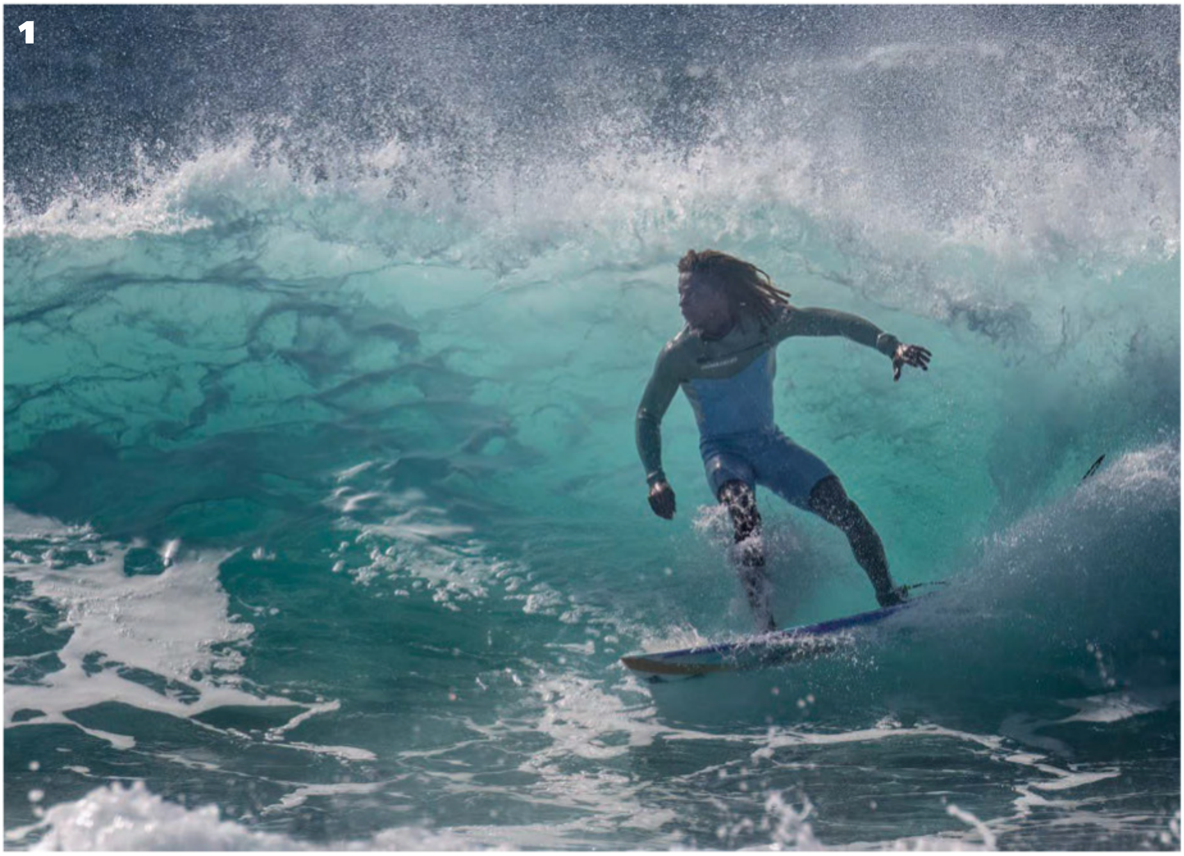

1 Surf's Up by Dave Shardlow

2 Night Trams by David Lane

3 The Bellringers by Chris Brown

4 Manhattan Bridge by Martin Duffy

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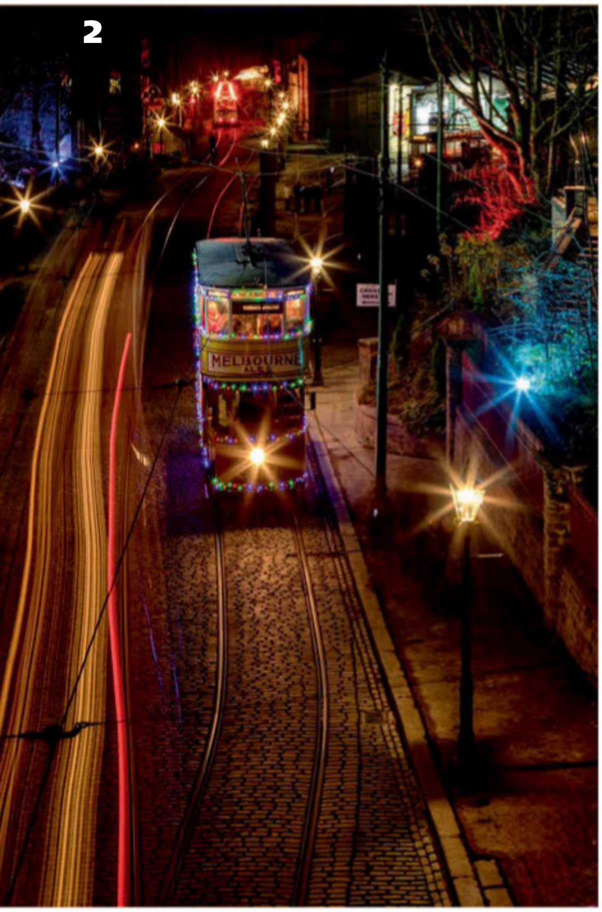

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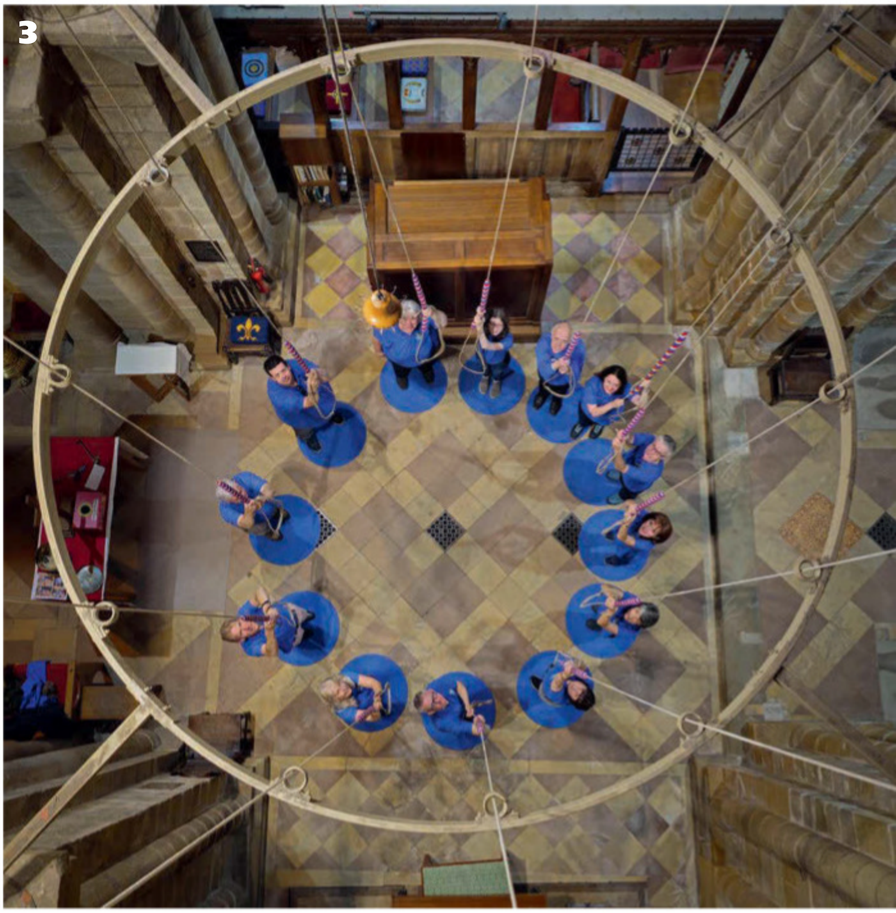

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Join the Club

Rolls Royce Derby Photographic Society is an inspiring club that has its 70th anniversary this year

When was the club founded?
RRDPS was founded in 1955.

What does your club offer to new members?
New members can come along for a taster meeting to decide whether or not they would like to join. Once members have joined they can take part in all club activities: Wednesday night meetings, monthly competitions, Members' Mondays – online technical meetings every four weeks – and photographic trips in the UK and abroad. There is also our summer programme from May to September.

For new members wanting to be more competitive, why not ask about mentoring? This can kickstart your journey to a new level.

From image taking to image editing and presentation, we can help.

Describe a typical club meeting
Members meet from 7pm onwards at the clubhouse on Wednesday evenings. The meetings start at 7.30pm but members meet beforehand to chat, gossip and even plan their photography over a cup of tea and a biscuit.

There may be a guest speaker on their speciality or genre in photography. Popular events include practical evenings, often with a macro or portrait focus. On a competition night an invited judge will see all the category photographs during the course of an evening.

Do you invite guest speakers?
We have guest speakers, members as speakers and guest judges. Popular members' events include macro photography evenings and sports nights with boxing and other sporting teams. At these events, tuition is offered and equipment shared so as to maximise the output from the evening.

Do members compete in regional or national competitions?
The club, and its members, takes part in regional, national and international competitions and has been very successful in N&EMPF (North and East Midlands Photographic Federation), PAGB and FIAP exhibitions and competitions. RRDPS won the FIAP world cup in 2022. Members are encouraged to enter BPE exhibitions and also subject- or genre-focused competitions in their areas of interest such as natural history.

How many members do you have?
60.

Are any residential trips or outings planned?
In 2024 there were residential trips to Appleby Horse Fair and Newcastle upon Tyne together with a full summer programme of trips out, ranging from Bempton Cliffs to local gardens, cities and events such as Chatsworth Cross Country Horse Trials. In 2025 a foreign trip is also planned.

Do you have any funny stories about the club?
More quirky than funny, but it is a misnomer that you have to work for or have been associated with Rolls Royce Aerospace Ltd. Membership is open to all.

What are the club's goals for the future?
The club aims to be an inclusive club at the forefront of club photography, able to inspire, teach and coach members to achieve their goals in photography. We aim to support our federation each year to the full at the annual exhibition and, furthermore, compete both nationally and internationally.

In 2024 the club took part in Melbourne Arts Festival and in 2025 we celebrate our 70th anniversary. A celebration is planned, so why not come and be a part of it?

We like to push the boundaries of what is possible, so what next… stills, video, AV, drones, phones and what about a renaissance for film? We love to debate all things photographic including, for example, AI tools and their use.

Most of all we want to have fun!

Club essentials

Rolls Royce Derby Photographic Society

The Club Room, Moor Lane,
Derby. DE24 9HY

Meets: 7.30pm Wednesdays from September to May

Membership: £60 singles, £90 couples and £5 Visitors

Contact: Marlies Schell through the website.

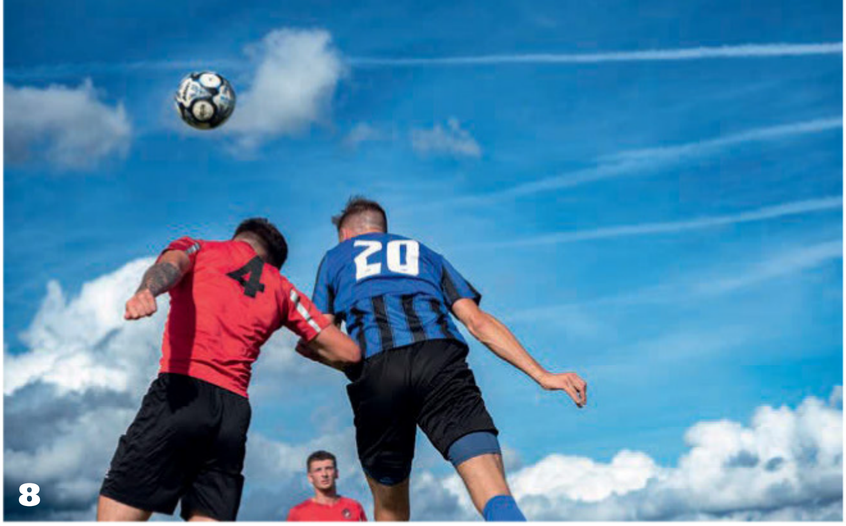
Website: www.rollsroycephotographic.co.uk

5 Beach Huts by Keith Mitchell

6 Brooding Woodland by Ian Pettit

7 The Picture of Mrs Dorian Gray by Sue Hartley

8 Another Battle of Britain by Andrew Jansen



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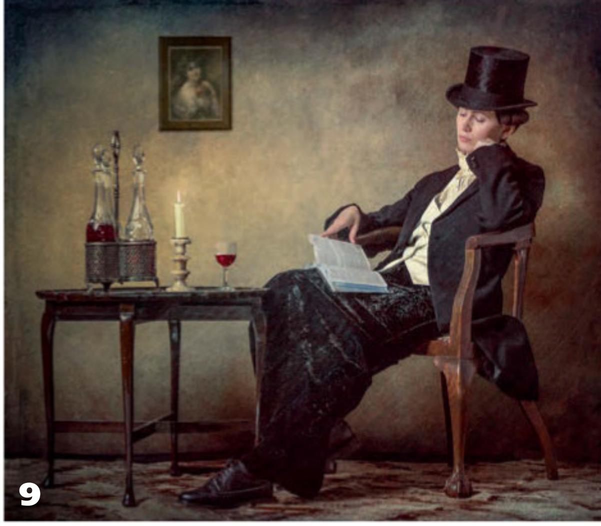

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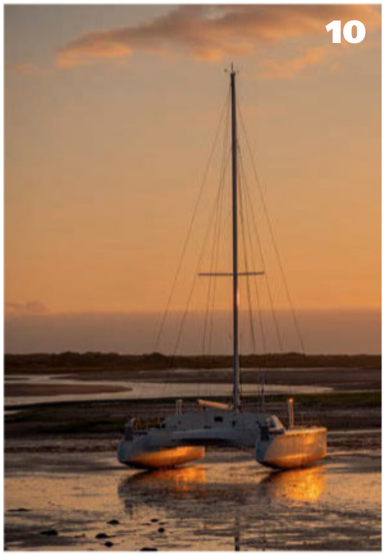
9 Gentleman Jack by Carol McNiven Young

10 Golden Glow by Susan Hill

11 First Blood by David Cudworth



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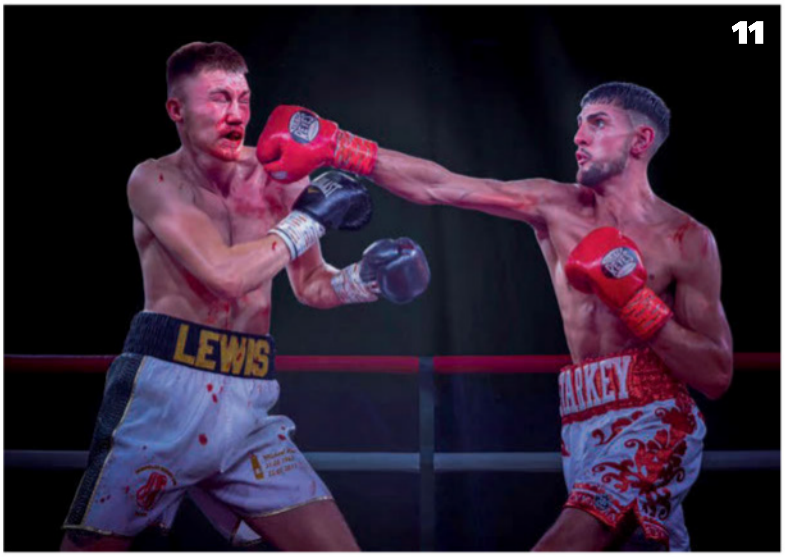

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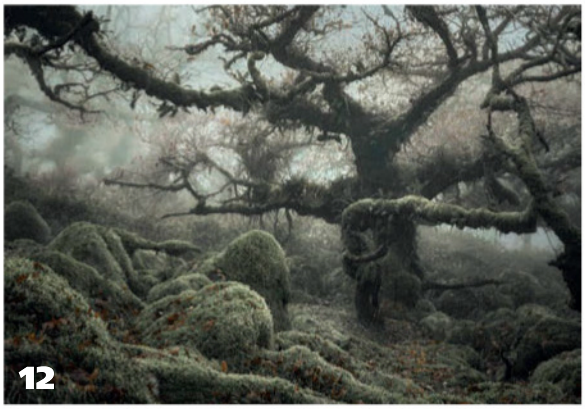

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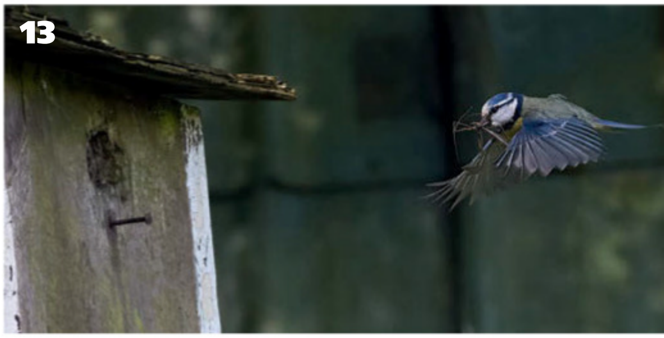
12 Guardian Of The Forest by Dave Shardlow

13 Blue Tit Inbound by Carl Campbell

14 Early Morning Mist by Katrina Mee

15 Lifelong Companions by Jon Mee



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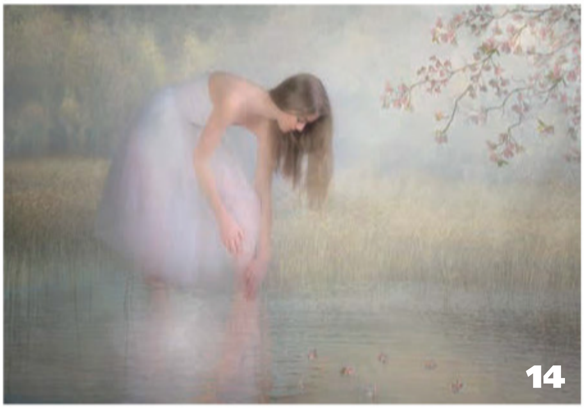

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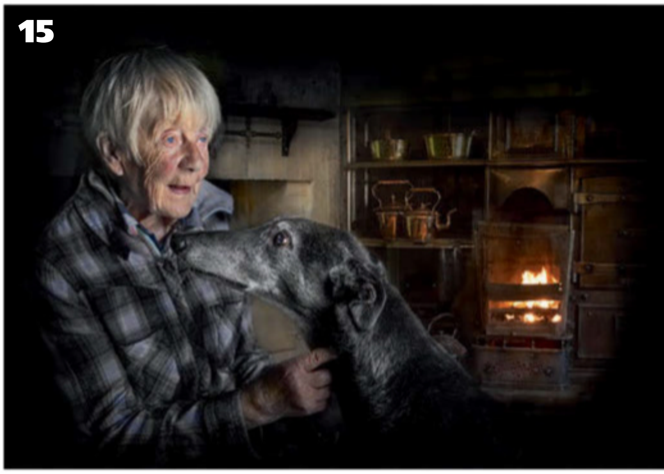

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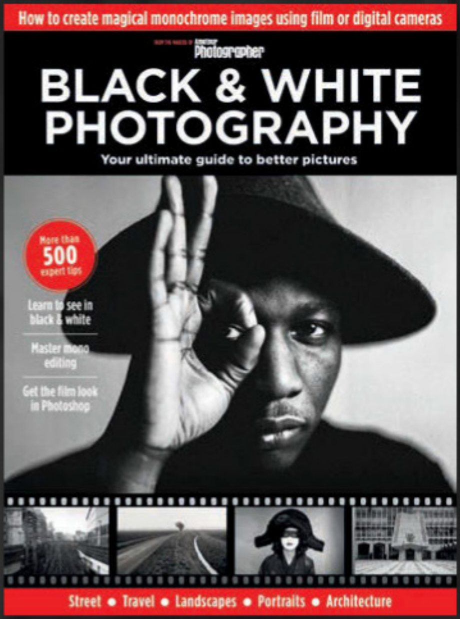
From the makers of Amateur Photographer magazine

Your definitive guides to assist you in all aspects of photography


How to create magical monochrome images using film or digital cameras
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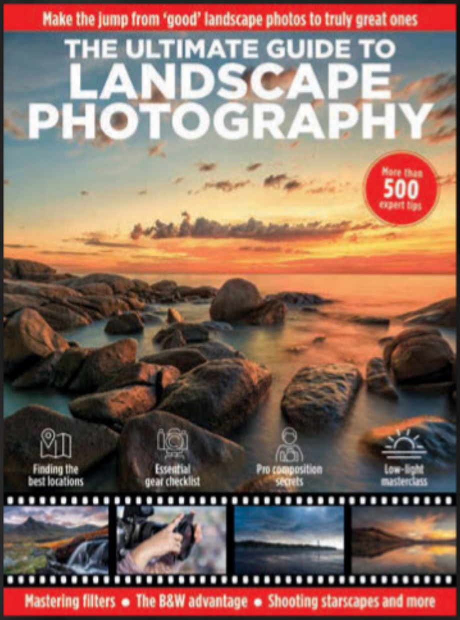
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SCAN ME

Buying Guide

177 lenses listed & rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

Lens mounts
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture
Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
CANON DSLR																
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	·		·						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			·						24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	·		·						35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	·		·						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	·		·						39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			·						16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	·		·						110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			·					·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			·					·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			·					·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	·		·					·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			·					·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			·					·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			·					·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	·		·					·	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			·					·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			·					·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			·					·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			·					·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	·		·					·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	·		·					·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	·		·					·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			·					·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	·		·					·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			·					·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	·		·					·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	·		·					·	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements			·					·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			·					·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	49	82	88.5	139.1	1110

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	**RRP**	**SCORE**	**SUMMARY**		**MOUNT**									**DIMENSIONS**		
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		·	·		·	·		·	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion			·		·			·	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras		·	·		·	·		·	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·			·	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			·		·			·	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections			·		·			·		n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			·		·	·		·	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		·	·		·	·		·	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			·		·	·		·	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		·	·		·	·		·	90	67	98.9	76	745
NIKON DSLR																
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	·				·				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					·				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	·				·				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	·				·				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					·				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					·				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	·				·				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					·			·	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					·			·	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	·				·			·	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					·			·	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					·			·	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					·			·	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	·				·			·	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	·				·			·	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	·				·			·	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					·			·	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					·			·	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					·			·	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					·			·	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	·				·			·	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					·			·	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					·			·	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					·			·	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	·				·			·	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	·				·			·	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	·				·			·	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					·			·	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					·			·	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					·			·	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	·				·			·	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	·				·			·	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					·			·	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					·			·	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					·			·	25	77	82.5	112	740

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	**RRP**	**SCORE**	**SUMMARY**		**MOUNT**									**DIMENSIONS**		
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						·			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						·			30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						·			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						·		·	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control						·			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						·			35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						·			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						·			40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						·			28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor						·		·	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						·			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						·		·	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						·		·	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings						·		·	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating						·		·	30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						·			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						·			14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						·			40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use						·		·	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						·		·	40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design						·		·	45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'						·		·	45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						·			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						·		·	19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						·			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						·			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						·			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						·			95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						·			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						·			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						·		·	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						·		·	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring						·		·	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing						·		·	85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction						·		·	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						·		·	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						·			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						·			140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		·	·	·	·	·			30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			·		·			·	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		·	·	·	·	·			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		·	·	·	·	·		·	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			·		·			·	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			·		·			·	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring			·		·			·	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		·	·	·	·	·			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		·	·	·	·	·		·	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		·	·	·	·	·		·	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		·	·	·	·	·		·	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics			·					·	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		·	·	·	·	·		·	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution			·					·	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		·	·	·	·	·		·	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			·					·	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			·		·			·	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked			·		·			·	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		·	·	·	·	·		·	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		·	·	·	·	·		·	80	77	82	122	830

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
SIGMA DSLR																
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			·		·		·	·	24	n/a	101	132	1150
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			·		·		·	·	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			·		·		·	·	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM | A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			·		·		·		28	72	78	121	810
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			·		·		·	·	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			·		·		·	·	25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM | A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	·		·		·		·	·	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	·	·	·		·		·	·	45	82	89	109	885
28mm f/1.4 DG HSM | A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			·		·		·	·	28	77	82.8	107.1	865
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		·	·		·	·	·	·	30	67	77	94	665
40mm f/1.4 DG HSM | A	£1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics			·		·		·	·	40	82	87.8	131	1200
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		·	·		·		·	·	40	77	85.4	100	815
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			·		·		·		37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM | S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	·		·		·		·	·	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro | A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design			·		·		·	·	26	49	71	106	515
70-200mm f/2.8 DG OS HSM | S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	·		·		·		·	·	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			·		·		·	·	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	·		·		·		·	·	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM | A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			·		·		·	·	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	·		·		·		·	·	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		·	·		·	·	·	·	150	105	124	291	3390
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			·		·		·	·	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	·		·		·		·	·	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	·		·		·		·	·	260	105	121	290.2	2860
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction					·			·	15	52	66.3	32.8	205
40mm f/2 Ultron SL II-S	**£470**		**Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs**					**·**			**·**	**25**	**52**	**66.3**	**37.5**	**260**
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring					·			·	45	52	69	48.1	365
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, inlcuding classic film cameras					·			·	45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime					·			·	90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			·		·			·	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			·		·			·	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			·		·			·	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			·		·			·	25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			·		·			·	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			·		·			·	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			·		·			·	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			·		·			·	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			·		·			·	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			·		·			·	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			·		·			·	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			·		·			·	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			·		·			·	80	77	129	132	1123

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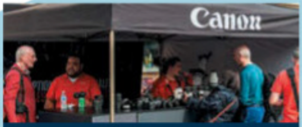

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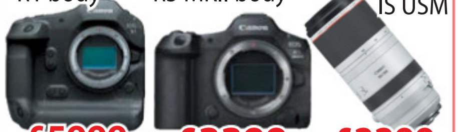
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RF 70-200 F2.8 L IS USM box	£2199
RF 85 F2 macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2299
RF 600 F11	£499
RF 800 F11	£599
BG-R10 grip (fit R5/6)	£249

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7D MKII body box	£599
6D MKII body	£799
6D body box	£499
5Ds body	£1199
5D MKIV body box	£999/1499
5D MKIII body box	£599
80D body box	£499
BG-E21/20/16/14/13/11/9/8 each	£99

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M50 + 15-45 box	£399
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

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CANON AF LENSES USED

10-18 F4.5/5.6 IS STM EFS	£149
11-24 F4 L USM box	£999
15 F2.8 fisheye	£399
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17 F4 TSE box	£1099
17-40 F4 L USM	£249
17-55 F2.8 IS USM box EFS	£399
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
28-300 F3.5/5.6 L IS USM box	£699
35 F1.4 USM LII box	£999
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£349
65 F2.8 MP-E macro box	£799
70-200 F2.8 IS USM LIII box	£1299
70-200 F2.8 IS USM LII	£899
70-300 F4/5.6 IS USM L	£699
70-300 F4/5.6 IS USM II Nano	£499
85 F1.2 U L	£799
85 F1.8 U	£299
85 F1.4 L IS USM box	£899
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£999/1499
100-400 f4.5/5.6 IS USM l Box	£699
180 F3.5 L USM macro	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
300 F4 IS USM L box	£599
400 F4 DO IS II USM	£3799
400 F5.6 USM L	£599
500 F4 IS USM LII	£4499
1.4x or 2x extender MKIII each	£329

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10 F2.8 EX DC HSM	£249
10-20 F3.5 EX DC HSM	£229
12-24 F4.5/5.6 II DG	£399
14-24 F2.8 Art box	£799
18-200 F3.5/6.3 DC OS	£199
20 F1.4 DG Art box	£399
24 F1.4 Art	£399
24-70 F2.8 Art OS HSM	£899
24-105 F4 DG OS box	£399
35 F1.4 Art	£399
50 F1.4 Art	£399
70-300 F4.5/5.6 DG	£139
100-400 F5/6.3 OS HSM	£599
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
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TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 70-300 F4/5.6 VC USD	£249
TAMRON 70-300 F4/5.6 Di	£99
TAMRON 90 F2.8 Di	£199
TOKINA 12-24 F4 DX MKII	£199
TOKINA 12-28 F4 DX box	£269

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MT24-EX ringflash box	£499
MR14-EXII ringflash box	£449
EL-5 flash box	£399
430EXIII	£199
430EX II	£99
580EX	£149
600EX RT	£199
600EX RTII box	£349
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RS-80N3 rem.	£30
TC80-N3 rem.	£79

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Used Nikon

180-400mm F4 E FL VR £7999
500mm F4 E FL VR £3499
800mm F5.6 E FL VR £7499

Used Nikon

D850 body £999
D500 body £999
D5 body £1499

NIKON Z MIRRORLESS USED

Z9 body box	£2999/3799
Z8 body box	£2699
Z7 MKII body box	£1699
Z6 body	£699
20 F1.8 S box	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1499
24-70 F4 S	£399
24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
50 F1.8 S	£449
50 F2.8 S	£499
70-200 F2.8 VR S box	£1599
85 F1.8 Z box	£549
105 F2.8 VR macro box	£799
180-600 F5.6/6.3 VR box	£1499
400 F4.5 S VR box	£2299
800 F6.3 VR S box	£4499
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18-200 F3.5/5.6 VR DX MKII	£299
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35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS	£99
50 F1.8 AFD	£99
55-300 F4.5/5.6 AFS VR DX	£199
55-200 F4.5/5.6 AFS VR DX box	£149
60 F2.8 AFS macro	£299
70-200 F2.8 E FL AFS box	£1399
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F3HP body	£599
F3 body	£499
F2 + DP-1	£399
F + plain prism	£399
FM2N body	£399/599
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28-85 F3.5/4.5 AIS	£249
35 F2 AIS	£349
35 F2.8 shift early	£299
50 F1.2 AIS	£499
50 F1.4 AIS	£329
55 F2.8 AIS micro	£199
85 F2 AIS	£349
85 F2 AI	£329
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£399

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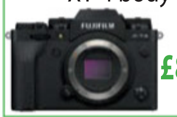
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XT-2 body	£499
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16-55 F2.8 XF	£799
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£399
23 F2 XF	£299
27 F2.8 XF	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£999
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55-200 F3.5/4.8 R box	£399
56 F1.2 R	£449
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E-M1 MKIII body box	£699
E-M5 MKII body	£349
Pen F body box	£799
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8-25 F4 Pro	£749
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12-40 F2.8	£429
12-45 F4 Pro	£399
12-100 F4	£799
12-200 F3.5/6.3 box	£599
17 F1.2 Pro	£599
30 F3.5 mac	£149
40-150 F2.8 Pro box	£799
40-150 F4 Pro box	£649
60 F2.8 macro box	£379
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100-400 F5/6.3 IS box	£899
1.4x converter box	£239

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7-14 F4	£399
8-18 F2.8/4	£599
12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
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OM-1N body chr/blk each	£199
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OM-2N body black	£199
OM-2N body chrome Box	£299
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Zeiss 25 F2.8 ZM	£699
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APO Televid 65 + 25-50 box	£1499

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GH3382 QD ball head	£329
GT1545T Traveller & head	£429
GT3541LS	£499
GT5540LS	£599
GT5543LS	£699
G2220 Explorer	£199
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ETRS body	£199
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50 F2.8 PE	£299
50 F2.8 E MC	£199
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AEII prism	£199
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Plain prism E box	£149
Macro bellows E	£299

BRONICA SQ 6x6 USED

SQA, 80, WLF,120	£699
SQB complete box	£799
40 F4 S	£399
50 F3.5 S box	£299
110 F4 macro	£299
150 F4 PS	£299
1.4x converter PS	£299
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2x converter S	£69
SQAi waist level finder	£199
SQAi prism late	£399
SQAi 120 back late	£149
SQA 120 back early	£99
Plain prism S	£199
Polaroid back	£20
WLF	£99
SQA speed grip	£99
Macro bellows	£199

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503CW body box	£1899
503CX, 80 F2.8, A12, WLF	£2699
501C body + WLF black	£1299
501CM body chrome + WLF	£1699
500CM, 80 F2.8 CF, A12, WLF	£2499
50 F4 CF	£699
120 F4 CFI	£999
150 F4 CFI	£799
150 F4 CF	£499
150 F4 Black T*	£399
250 F5.6 CF	£599
250 F5.6 black T*	£299
Winder CW.	£349
PM 5 prism	£399
PM90 prism	£369
A12 magazine	£199/499
A16 mag box	£499
Snap lock flash grip box	£299

MAMIYA 645 MF USED

M645 Super complete	£699
645 Pro body	£399
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
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MAMIYA 7 RF 6x7 USED

150 F4.5	£399
210 F8	£399
Polarising filter ZE702 box	£149

MAMIYA RB 6x7 USED

RB 6x7 Pro SD, 90, RFH, WLF	£1199
RB67 Pro SD, 75, RFH, WLF	£1199
RB 67 Pro S body	£399
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180 F4.5	£199
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Prism early	£129
Chimney box	£149
Multi-angle grip	£169

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33-55 F4.5 FA	£499
35 F3.5 FA HD	£699
45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
200 F4 FA	£399
300 F5.6 FA	£499
400 F5.6 FA	£499

PENTAX 645 MF USED

55 F2.8	£299
80-160 F4.5	£299
200 F4	£299
300 F4 green T*	£499
1.4x or 2x converter each	£149
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45 F4 late	£499
55 F4 early	£299
55 F4 late	£799
75 F4.5 shift box	£599
75 F4.5 box	£499
90 F2.8	£599
90-180 F5.6	£499
105 F2.4 late	£799
120 F3.5 soft focus	£399
135 F4 mac.	£299
165 F4 leaf	£499
200 F4 latest box	£249
300 F4 latest	£199
400 F4 early	£399
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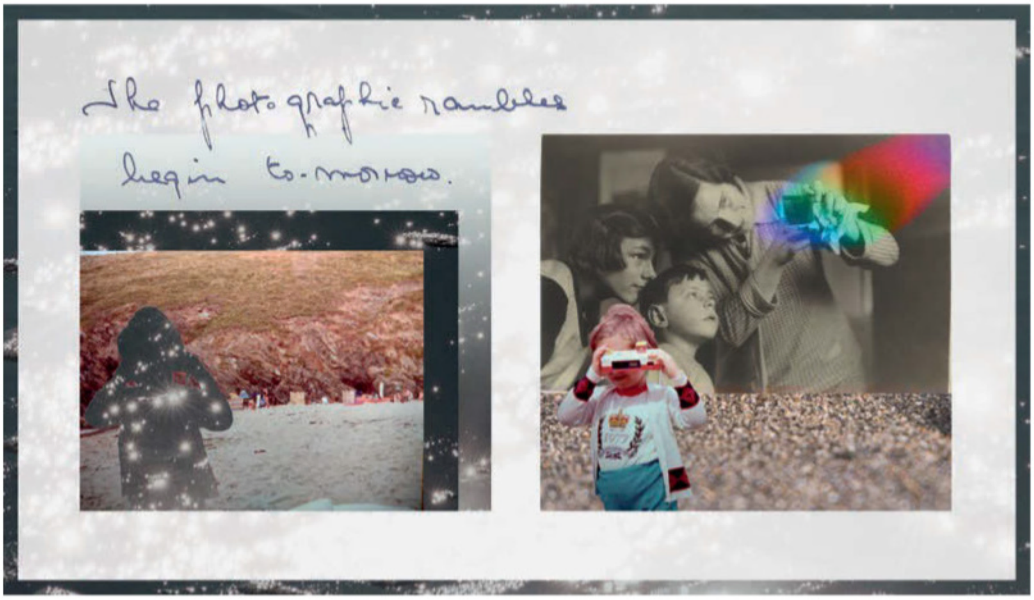
Final Analysis

Maria Falconer considers...

'If We Had Met', from the series The Garden of Maggie Victoria, 2024, by Rachel Nixon



When we think about time in relation to photography it's easy to fall into a two-dimensional trap, where a photograph is seen as a flat, static record of an event that is fixed in time. In reality, time and photography occupy a more interactive continuum where past, present and future may all reside.

Rachel Nixon, a British Canadian photographer, exploits this abstract arena in her image 'If We Had Met', where she reimagines time in a poetic and meaningful way.

In 1943, after a short illness, Rachel's great-grandmother, Maggie Victoria, died aged just 56. Her widower remarried, and quite unintentionally Maggie Victoria evaporated from the family history. More than 75 years later, after Rachel received a couple of carrier bags from her mother, she started to take an interest in her great-grandmother's story.

Archive of clues

The bags, which she laughingly refers to as 'the archive', contained an assortment of photographs made by her great-grandfather, along with some letters and documents, each providing clues into Maggie Victoria's tenebrous life. Rachel, in the middle of a pandemic with time on her hands, turned her attention to the past: 'The first thing really was working out who this woman was, and what do I know about her?'

> 'My goal is to restore her story … I wanted it to be a conversation between her and I'

Instinctively Rachel wanted to understand Maggie Victoria's story and, as an ex-journalist, she knew how to join dots. So, she set about decrypting the contents of the carrier bags to construct a timeline for Maggie Victoria's life. But once completed, Rachel realised the linear legacy did little to re-present her ancestor; her great-grandmother was so much more than a collection of facts.

So, letting go of chronology and expanding her history, Rachel set about re-colouring Maggie Victoria's world. Transcending the terrestrial to make space for imagination, she assembled the extended family for an informal chat.

'I thought, my goal here is to restore her story …but I also wanted to put myself in the work. I wanted it to be a bit of a conversation between her and I.'

Gathered here today, in this interdimensional time frame, are Maggie Victoria, her two children Gladys and Brian, and Rachel herself. Also present but less obvious is Frank, Maggie Victoria's husband, who (albeit unknowingly) part-authors this work. In the background some lesser-known personalities introduce themselves, a radio aficionado, a proud gardener, a linguist, a lover of nature and a journalist. An unexpected group of photographers animate enthusiastically, reflecting, refracting, transforming and abstracting.

As the generations become acquainted, a love of photography is passed down the family line.

'I feel that we would have got on, the two of us. I think that we would have had a good and sparky relationship.'

Warm from intermingling, the social ice starts to seep into the fractured lineage, and a time frame opens to reshoot the scene. Evidence reassembled reveals authentic fictions, merging realities infused with integrity, regenerated lifelines from here to then.

'If We Had Met' is much more than a flat, static record fixed in time. It is an inter-generational portrait, a tender, curious conversation, a family album finally complete. AP

The Garden of Maggie Victoria and more of Rachel Nixon's work can be seen at **www.rachelnixon.com**

Maria Falconer MA, MSc., FRPS, is a photographic practitioner, teacher and writer. A Fellow of the Royal Photographic Society, Maria runs various photography workshops across the UK and in Europe. For more on her latest workshops and to book your place, visit **www.mariafalconer.co.uk**

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